TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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MAURICE FREEMAN

AN INTUITIVE COMEDIAN.

Photo by Savony.

WALTER JONES.

In England there is a stock theatrical phrase about "the Sacred Lamp of Burlesque." It originated with John Hollingshead, and it crops up every once in a while in the newspapers. It has never passed into the stage vocabulary of this country, however, and it is to be hoped that it never will. The "Lamp" of burlesque burns here brightly each year, and there are plenty of adroit and clever burlesque actors to keep the "Lamp" continually fed with fresh oil. But no body would think of referring to the "Lamp" as "sacred."

Burlesque is scarcely a subject for sentimentalizing, and burlesque actors are often not unfairly classed with punsters and other grievous offenders. Still, there are not many theatre-goers who—no matter whether they like burlesque or not—would decline to do homage to Walter Jones. When he burst upon the New York public with his memorable performance of the Tramp in 1492, he became in one night a local idol. Several years had elapsed since Adonis and "It's English You Know" were on everybody's lips; the time was ripe for a new sensation; and Mr. Rice, in bringing Mr. Jones and his Tramp soliloquy to New York, satisfied a long-felt want.

Then, after 1492 had outlived its usefulness as far as the metropolis was concerned, nobody expected anything further of Mr. Jones. He had made a hit—an accidental hit some people said; consciously or unconsciously he had stumbled upon a wonderful bit of vital character, and with the waning popularity of this impersonation, Mr. Jones, they predicted, would lapse again into obscurity.

But Mr. Jones disappointed expectation. In the slang of the Aulic, "he fooled 'em." He followed up his Tramp success with another equally clever piece of burlesque acting—an Irish sailor—conceived and executed in the same capital spirit of humorous caricature. This second hit has been duplicated by two other like successes, until now no one thinks of questioning Mr. Jones's knack and talent.

For Walter Jones is an intuitive artist. Unlike many others, he does not plan and study for the effects he obtains; he possesses the innate genius for doing exactly the right thing in exactly the right way. His foolery is fine art, though it is unconscious art. His most reckless fun ab unds in delicate little touches. What made his Tramp so winning and unique were the many life-like side-lights that shone upon the grotesquery and extravagance of the background.

Mr. Jones is a very young man to have reached so secure a position on the stage. He was born in 1871, and since 1880 he has lived in a theatrical environment.

"I was ten years old when I ran away from home to join a circus," he said last week to a MIRROR representative in talking over his career. "My home was in Springfield, O. My people were very much opposed to the stage. When I told them my ambition to become a circus man they were greatly horrified. So I took French leave and joined Robinson and Alexander's show."

"Were you a razor-back?"

"Oh, no, I was a performer. At first I was merely a tumbler and a leaper, but later I was advanced in the business and clowned along with some old timers who had been born and bred in the art."

"What did you do during the Winter?"

"I was treasurer at the Chicago Grand Opera House. My first opportunity as an actor was in a company organized by a Cleveland woman—an authoress who had written a melodrama called Genevieve. We went on tour with it but it was a frost. One fine morning in Toronto I got out of bed to find that the authoress and the entire company had skipped, leaving me absolutely penniless in a strange town. By hook and crook I managed to make my way to St Thomas, where I joined Howard Wall's circus. It was just outside this town that Jumbo—poor beast!—was run down by a train. I saw the thing happen.

"In St. Thomas I got an offer to play Passepartout with Kiralfy's Around the World in Eighty Days. We went out to the Coast, and closed in Denver. Here again I was thrown on my own resources. I worked up a tramp specialty, and played dates in the variety halls and gambling houses about the Coast until I had enough money to bring me back to New York. Then I joined Mestayer's company to play the Dude in We, Us and Co. I was with Mestayer four years, afterward playing in The Tourists and The Grab Bag. Next I went with George Munroe in Aunt Bridget's Baby, playing the opposite part of Owen McFee. After a season in U. S. Mail, I starred for two years as Snapper in The Pulse of New York.

"Mr. Rice saw me in this piece, doing my tramp specialty, and engaged me for 1492. During the run of the burlesque, I appeared as Charley Tatters and King Ferdinand. In Excelsior, Junior, I played the 'fat' part (nit!) of William Teli. In The Lady Slavey, I played one of the bailiffs with Dan Daly. The seedy tragedian in In Gay New York is the role I am now struggling with, and I shall continue to struggle with it for another season, as the management have made me a very pretty offer to stay with the piece when it goes on tour."

"How did you happen to originate your tramp specialty, Mr. Jones?"

"I'll tell you. I was on board a train once that happened to make a stop alongside a hay field. Out from under a hay stack came a tramp who had evidently been spending the night there. He was the worst looking scarecrow you can imagine. Just for fun I made a sketch of him with a lead-pencil. I never expected to put it to any practical use, but over a year afterward, when I was forced to fix up a 'turn' and go into the variety business, I chanced to find the old tramp picture at the bottom of my trunk, and I used it as a model for my make-up."

"And the tramp's soliloquy? Was that your own idea?"

"Yes, I thought out most of it. Some of my gags came from Mr. Mestayer, but nearly all of them were my own."

"Have you ever felt any desire to leave the burlesque field for straight work?"

"No, why should I? Burlesque is an art—by itself—and an ambitious actor—if he wants to—can do as serious and conscientious work in a burlesque as in any other sort of a piece. It's only a difference of kind, not of quality."

A CHAT WITH MANAGER PITOU.

"Madame Sans Gêne has proved a genuine winner out in 'Frisco," said Manager Pitou the other day. "Business has increased steadily since the opening night and I am more than satisfied with the reception of the play by the public and the critics. Mr. Murray, who went out with the company as my personal representative, has returned to his post as business manager of the Grand Opera House and will relieve me of the details of the management. I am working, you know, on Chauncey Olcott's new play, which will be presented on his return to the Fourteenth Street Theatre in January."

"What is the name of the new play?"

"I had intended to call it The Bells of Shandon, but some other party has the start of me with that title."

"John Brougham wrote a play for Dan Bryant called The Bells of Shandon."

"Is that so? Well, then, I certainly shouldn't have used that title. I want something brand new. Mr. Olcott's season in the West, let me say, is pecuniarily successful and artistically so, too. Everywhere he has impressed his audiences favorably.

"The Cherrypickers is in daily rehearsal. The play is a strong one, with an exciting plot and, apart from the sensational cannon episode, it is bound to attract attention and interest."

THE NEW GREAT SOUTHERN AT COLUMBUS.

The new Great Southern Theatre at Columbus, O., is entirely completed, and must rank as one of the finest houses in the country. The entrance is through an arcade 23 feet wide, finished in marble and onyx and connecting with the main foyer, on either side of which are the smoking room, toilet rooms, check rooms, and manager's office. From the foyer ascends the grand staircase to the balcony. The stairs to the gallery have a separate entrance. All of the chairs in the house are of the most modern design, handsomely upholstered in keeping with the decorations. The balcony and gallery are constructed on the cantilever principle, there being no columns in any part of the house. The decorations are in buff and gold in the style of the Italian Renaissance, and are very elaborate. The proscenium arch is 35 feet wide, 30 feet high, and 61 feet between walls. The stage is 43 feet deep; gridiron, 72 feet. There are twenty dressing rooms, supplied with hot and cold water, electric lights, and gas. The house has its own electric light and heating plant located in a separate building. The seating capacity will be 1650. In Gay New York will open the house Sept. 21.

FUNERAL OF PERCY GAUNT.

Mention was made in last week's issue that Percy Gaunt, the song writer, was dying of consumption at the village of Palenville in the Catskills. On Saturday, Sept. 5, Mr. Gaunt breathed his last. The funeral took place on the following Tuesday from the residence of his former business partner, William Cox, at No. 50 West Twenty-fourth Street. The Episcopal burial service was read by the Rev. William R. Scott, assistant rector of the Little Church Around the Corner. The pall-bearers were C. L. Goodman, Jr., Frederick Zweifel, William Currie, Richard Stahl, Otis Harlan, William H. Goodwin, Edward Corbin, and E. M. Dasher. The funeral expenses were defrayed by the Actors' Fund, of which Gaunt was a member. The interment was in the family plot in Greenwood Cemetery. There is some talk among the friends of the late composer about arranging a benefit performance for his widow. A strange coincidence occurred at the funeral. Just as the pall-bearers bore the casket out of the house of mourning to the hearse, a street organ playing in the vicinity began Gaunt's most popular song, "Push Dem Clouds Away."

NO MORE DATE BOOKS.

The demand for "The Dramatic Mirror Date Book" for the seasons 1896-97 and '97-98 has been so great that the entire edition is exhausted. The circulation of the Date Book, which THE MIRROR published for the first time last year, was very large, and to fill this season's requirements an edition over twice as large as that of the first issue was printed. All of these, however, are already gone, and no further orders can be filled. The main idea in getting up "The Mirror Date Book" was to fill the want for a practical, durable and conveniently-arranged date book for all professionals. From the many commendatory letters and words of satisfaction received from persons who are using the book all over the country, it would seem that the book had well served its purpose.

SHAMUS O'BRIEN AGAIN.

"I still retain the option on Shamus O'Brien," said J. C. Duff last week, "and I can say positively that the opera will be sung in New York during the coming season, though not till after the New Year. The company which presented the opera at the London Opera Comique will be brought over, as I should not think of doing the opera here without them. Much of the success was due to the cleverness of the people. Yes, I think Shamus O'Brien presented here as carefully as in London will be equally successful.

THE POLAR STAR IN LONDON.

The Gatti brothers, managers of the London Adelphi Theatre, have secured an option on the English rights to Under the Polar Star, and the piece will probably be produced at the Adelphi this season. Mr. Belasco, in that case, will go over to supervise the production and arrange also for a London trial of The Heart of Maryland. Manager W. A. Brady will have a money interest in both productions.

MAURICE FREEMAN.

On the first page of this week's MIRROR is printed an excellent likeness of that thoroughly competent leading man, Maurice Freeman who has won his way to recognition by conscientious effort.

Since 1887, when he first appeared, Mr. Freeman has played in nearly every line of parts, having figured in stock engagements for more than five years, during three of which he served in leading business. He was leading man for William Morris in that actor's first starring tour, sharing the honors, and receiving excellent press notices for his work. Last season he starred with his own company, presenting Hands Across the Sea to great success for thirty weeks in the face of a discouraging season.

Mr. Freeman was booked for another tour, but, owing to the election uncertainty, accepted the part of Swiftwind in Northern Lights, and postponed his starring venture. A new play by Ruy J. Beckhard, entitled Truth, may be the vehicle which will introduce him again next year at the head of his own company. For the present, he is content with the honors bestowed upon him for his masterly impersonation of the Indian, Swiftwind.

THE IDENTITY OF R. N. STEPHENS.

The identity of R. N. Stephens, the author of An Enemy to the King, has been a matter of some perplexity to the local critics. The *Times* even went so far as to refer to him as a possible Mrs. 'Arris. Another reviewer presumed that he was an old and practised playwright who desired to mystify everybody. As a matter of fact, Mr. Stephens is a young man who is very proud of his family name. He has been a reality for twenty-nine years. He was amanuensis in a Pennsylvania railroad office before he became connected with the *Philadelphia Press*. He filled various repertorial and editorial positions on that journal, and was dramatic editor for six years. In 1893 he was induced by Tom Davis, of Davis and Keogh, to try his hand at playwriting. He turned out On the Bowery and The White Rat, both of them making considerable money. Mr. Stephens next went on the road in advance of J. M. Hill's company producing The Capitol, and when that excellent play succumbed to fate, he joined the business forces of Charles Frohman. He has written many clever stories for the magazines, and Mr. Dana has seen fit to publish several of his verses in the *Sun*. An Enemy to the King was written before Mr. Stephens had heard of The Prisoner of Zenda.

A READING BY PAUL DUNBAR.

Before an invited audience, at the Lyceum Theatre, Sept. 8, Major J. B. Pond introduced to New York the young negro poet, Paul Laurence Dunbar, who read selections from his own writings.

Both as writer and reader, Mr. Dunbar proved a charming entertainer. He possesses a rich, clear voice, an easy manner, and a magnetic presence. His verses in the dialect of his race are of the highest order of excellence, showing, besides a poet's intuitive appreciation of the humor, the pathos, and the music of lowly life, a felicitous gift of versifying that marks an equal of James Whitcomb Riley, in that writer's own peculiar vein.

A few verses in other than negro dialect were read, but were overshadowed by the rare grace and beauty of the darky poems.

THE BLACK CROOK IN MEXICO.

Some weeks ago THE MIRROR announced that negotiations were on foot for a tour of Mexico of Tompkins's Black Crook. The spectacle has not been presented in that country since 1870, when Spaulding, Bidwell and McDonough exported a Black Crook company, that journeyed from one stand to another on mule back.

Last Friday a deal was consummated by David B. Russell, the Mexican manager, and "Yank" Newell, manager of Tompkins's Black Crook, whereby the spectacle will make a twelve weeks' tour of the principal Mexican cities, opening at Monterey, Dec. 11, and covering all big stands to the City of Mexico.

The route has been booked by Harry St. Ormond, who will himself visit Mexico shortly with a view toward future possible speculations in theatricals there.

A NEW THEATRE AT MAHANOY CITY.

The new Grand Opera House at Mahanoy City, Pa., was opened, under the management of James J. Quirk, last Thursday, Sowing the Wind being the attraction. The new house is a gem from pit to dome, and Charles D. Keier, the proprietor, received many compliments. The edifice is of brick, on the ground floor, and has a seating capacity of 1200. The stage is 35x70, and is equipped with twenty-five sets of scenery. The dressing rooms, fifteen in all, are large, light, airy, and well furnished. The house is lavishly decorated. The total cost reaches close to $50 000. Manager Quirk has booked a first-class line of attractions, and expects to draw people from all the neighboring towns.

JOHN DREW TO REMAIN WITH FROHMAN.

John Drew's five-year contract with Charles Frohman expired last week. On Wednesday he signed a new contract to remain under Mr. Frohman's management for three years more. Mr. Drew will play Rosemary all this season, and Mr. Frohman will pay forfeits to the authors of Under the Red Robe and A Man in Love for failure to produce their plays according to contract.

A HUNGARIAN PLAY.

The Hungarian Society of this city, which was formed by the Magyar patriots who came to this country with Louis Kossuth, celebrated his birthday on Sept. 6 at the Terrace Garden by presenting a Hungarian comedy, The Three Kagmers, in the Hungarian language. After the play came a ball, which consisted mostly of Hungarian dances. The music was furnished by a gypsy band.

KELLAR OPENS HIS SEASON.

At Yonkers, last week, Magician Kellar began his season, with an entertainment which is by far the most unique, interesting, and mystifying the conjuror has yet produced. He discards darkened stages entirely and works altogether in the brightest light. Seven full stage illusions and a host of small magic are offered this season by the great necromancer, all new and unique.

OPENING OF EXCELSIOR, JR.

Rice's production of Barnet's burlesque, Excelsior, Jr., opened its season at the Park City Theatre, Bridgeport, Conn., Sept. 4. Many changes have been made in the piece and in the cast, which is now led by Fay Templeton, Joe Ott, Seymour Hess, and Arthur Dunn.

GOSSIP OF THE TOWN.

Gabrielle Réju, or, as she is known to the stage, Madame Réjane, is the foremost French comedienne of the day. She is to comedy what Bernhardt is to tragedy—the great star of the Parisian theatrical firmament. Though in foreign lands her talents have not met with the appreciative favor given to Sarah Bernhardt, it has been conceded that Réjane possesses remarkable gifts, if not something of genius. She is essentially Parisian, and her drollery appeals mostly to people bred and reared on the boulevards. Her very greatest success was her origination of the part of Riquette in Ma Cousine. In Sans Gêne she met with a more popular success, yet her finest work was displayed in plays in which she personified the Parisian woman of a certain class. Her efforts in more serious work were not crowned with success. She was not at ease in Sappho, and her Portia in the French version of The Merchant of Venice was a failure.

Marks and Neilson are visiting friends in Ohio. They will not go on the road this season, but play dates exclusively.

Elroy's stock company is doing a big business through the Pennsylvania coal region in a repertoire of popular melodramas.

Blaney's A Baggage Check opened the Grand Opera House at Syracuse Sept. 3 to standing room only, the house being sold out before 7 o'clock.

Mrs. Beaumont Packard returned last week from a trip to Canada.

The Actors' Fund has received telegraphic advice of the death of Gertrude Eastman at Denver.

Howard Elmore is at present connected with the Bangor (Me.) *Daily News*.

The William Owen company, which was recently reported as closing, is still successfully touring in the lake regions.

Louise Muller is back in town, after a delightful summer spent in Asbury Park.

William Phister, son of Montgomery Phister, dramatic critic of the Cincinnati *Commercial-Tribune*, has been made private secretary to Fanny Davenport.

Tom Nelson, late of Freeman's Theatre, Cincinnati, is now treasurer of Robinson's Theatre in that city.

The new Franklin, Ind., Opera House, erected at a cost of $20 000, and seating 1200 persons, was opened under management of H. H. Woodsmall, Sept. 5. The Tornado was the first attraction.

May Young, while filling an engagement at a Brooklyn Theatre last week, lost on Henry Street in that city a purse containing money and valuable papers.

G. A. Stryker is specially engaged to open in Ten Thousand Miles Away at the Brooklyn Lyceum this week, and is also under special engagement for next week at Allegheny, Pa., where he plays the husband in Orange Blossoms, a part in which he made a decided success here.

L. N. Scott reports that Alabama opened week ended Sept. 5 to $6935 and Otis Skinner to $4760 at his St. Paul and Minnesota houses, respectively.

Edythe Chapman is camping with Mr. and Mrs. Percy Winter in the Virginia woods, and has not yet signed for the season.

Catherine Beach, who appeared here in March as Lucius in the Miln production of Julius Cæsar, was last week adjudged insane. On Monday she was removed from her boarding house, 243 West Thirty-eighth Street, to Bellevue Hospital.

William Burress has returned from the Pacific coast.

Mrs. Fanny Brooker has leased her play, Inez, or a Wife's Secret, to Katherine Rober on royalty. The play was successfully produced a few years ago in New York and on the road.

Charles Frohman announces that the success of John Drew in Rosemary at the Empire has been so emphatic that he has arranged to transfer the Olga Nethersole engagement to the Knickerbocker in order not to interrupt Rosemary's run. Miss Nethersole had been booked to appear at the Empire in November. This change will delay her New York appearance until February.

Jennie D. Pierce, a member of the chorus of Jefferson De Angelis's Opera company, now appearing at the Broadway Theatre, was married on Sept. 5 to Charles F. Welley, of Boston. The ceremony was performed by the Rev. Dr. Houghton, at the Little Church Around the Corner.

C. Eugene Wilson of the Washington (D. C.) *Times*, for many years with the Hartford *Times*, has been engaged as advance and press agent for Allen Willey's company, in which Nettie Bourne will star this season. Miss Bourne has already achieved cigar fame, one of the largest cigar manufacturers in Pennsylvania having named a fine cigar for her.

Billy Clifford and Maud Huth, prominent members of Tony Pastor's company for the past three seasons, will star next season in a farce-comedy, entitled A Corker, by a well-known author.

Katie Putnam begins her tour late in the month, playing engagements in Canada and the Western country, reaching Chicago at the end of the season. She will appear in a repertoire, which includes C. T. Dazey's latest play, At the Old Lime Kiln, which scored a success last season, and several promising new pieces.

A. Toxen Worm, of James O'Neill's business staff, clerked during the Summer at a Lake Minnetonka, Minn., hotel.

JAMES LEWIS DEAD.

James Lewis died at five o'clock Thursday morning, Sept. 10, at his Summer home in Westhampton, L. I., from heart disease. His death was sudden and unexpected. On Aug. 29, not quite two weeks before he returned from England, where he had been with the Daly company for its annual London engagement. He appeared to be in his customary good health, and it was only Wednesday night that he became seriously ill. A doctor was telephoned for, but arrived too late to be of service. Mrs. Lewis was by her husband's side when he expired.

The last New York appearance of the deceased was on Feb. 29 as the Court Counselor Von Mittersteig in The Countess Gucki. His last appearance on any stage was on Aug. 8 at the Comedy Theatre, London, as Doctor Quattles in Love on Crutches. Since his return from London, Mr. Lewis had been engaged in studying the part of Falstaff, which he was to have played for the first time in Mr. Daly's long-anticipated production of Henry the Fourth.

Last Sunday Mr. Lewis went yachting with John Drew. Mr. and Mrs. Lewis, Mr. and Mrs. Drew, and Mr. and Mrs. Henry Miller were sharing a cottage at Westhampton. Mr. Lewis appeared to be in excellent health and spirits up to a short time before his death.

This is the fourth of the older members of the Daly's Company to pass away within five years, the others being Charles Fisher, Charles Wheatleigh, and Charles Le Clercq.

James Lewis was born in Troy, New York, about fifty-eight years ago. His youth was spent in various business offices. He was seventeen years old when an actor named Wood, in the stock of the Troy Museum, begged him to take his place one night in the regular bill. Lewis was persuaded to go on as substitute, and accordingly appeared as Farmer Gannon in The Writing on the Wall. His success was great enough to justify him in adopting the stage as a profession. From Troy he went to Albany to play second comedy parts in the stock company of the old Greene Street theatre (the site of the variety house now known as Barry's Gaiety). Just before the civil war broke out, Lewis joined a company managed by W. M. Fleming, touring what was then known as the Georgia circuit. The experience was rough but valuable. When the war broke out, he was playing in Montgomery, Ala., in a company managed by Matthew Canning. John Wilkes Booth was leading man. One night Jefferson Davis and Alexander Stevens visited the playhouse, and Lewis described the leader of the Confederacy as looking like "an old gray wolf."

Dreading to be caught South during the war, Lewis hastened to Savannah in time to catch the last steamer that sailed for New York before the blockade. He went first to Rochester, where he played a season with the local stock; thence to the Cleveland Academy of Music, managed by John Ellsler; and finally to the Pittsburgh Theatre, also managed by Ellsler, where he remained some time as leading comedian. James O'Neill was juvenile; Clara Morris was the ingenue; Effie Ellsler, daughter of the manager, played child's parts with her sister. During Lewis's stay at this theatre Edwin Booth played a long engagement in Shakespearean repertoire, and Lewis was quickly recognized as an able actor of Shakespearean comedy parts.

O'Neill drifted to New York, Clara Morris to Cincinnati, and Lewis to Boston, where he joined the stock of the old Continental Theatre, managed by the Morris Brothers. Many of the daily newspapers in their biographies of Mr. Lewis, credited him with appearing at the Boston Museum. He never played at that house.

At the Continental, Mr. Lewis made a great hit as Jacques Strop in Robert Macaire, and another hit as Greppo in The Black Crook. His Dick Swiveller in The Old Curiosity Shop was also praised by the Boston critics as excellent. During his stay in Boston, he married Dora Herbert, his second wife. Mr. Lewis's first wife was a native of Cleveland, O. In a production of Cinderella, he appeared with Fanny Davenport, Kitty Blanchard, and Louise Meyers. He also played in the original Boston production of The White Fawn. At this time Mr. Lewis's reputation rested mainly on his skill as a burlesque actor. He left Boston to go on tour with Elsie Holt, who subsequently became the wife of Horace Wall, in a burlesque of Lucretia Borgia and it was in this burlesque at the house known as Lina Edwin's—on Broadway, opposite the New York Hotel—that he first attracted the attention of Augustin Daly. When Daly first opened his theatre in Twenty-fouth street (on the site now occupied by Hoyt's Theatre) Lewis became a member of its stock company. This was in the Fall of 1869.

Lewis's first appearance under Daly's management was on September 6, 1869 as Hibbs in Dreams. In the company were Clara Morris, Fanny Davenport, Kate Claxton, Sarah Jewett, Mrs. G. H. Gilbert, George Clarke, George Holland, and Louis James. During the engagement Lewis appeared in Man and Wife, Saratoga, Divorce, Article 47 and in revivals of The Good-Natured Man and The Merry Wives of Windsor. From the Twenty-fourth Street house Daly removed to the Broadway—formerly the New York—where Alixe was produced. The present Daly's Theatre came under Daly's management in 1879, when Ada Rehan and John Drew joined the company, forming, with Mrs. Gilbert and Lewis, the "Big Four"—as they were aptly dubbed by a London writer.

When Daly's company played in Paris at the Vaudeville Theatre, Mr. Lewis was especially liked by the Parisian critics. He and May Irwin were singled out by Sarcey because of their potent individualities. In London, too, Mr. Lewis captured the critics, and won their most enthusiastic applause.

The salient characteristic of Lewis as an actor of comic parts was his dryness. The comment of a Harvard professor, that "Lewis was so dry that he crackled," is perhaps as suggestive as anything that has been written about him. The part in which he was most distinctly humorous was that of Professor Babbitt in A Night Off. In this he was the quintessence of unconscious drollery.

James Lewis was for years a familiar figure to New Yorkers. He was small and slight, always smartly and neatly dressed. He lived a quiet, regular life, wrapped up in his work, wholly unostentatious and unobtrusive. The news of his death was received by the profession with profound regret, and the public, to whose amusement he contributed, will not soon forget him.

ENGAGEMENTS.

Joseph E. Zalmer has been engaged for Shannon of the Sixth.

Mrs. Frankie Craig goes with A. M. Palmer's company in His Absent Boy.

Anne Warr'ngton has been engaged for the role of Mrs. Friske in A Night at the Circus.

George L. Kennedy and wife (Rosalind Clay) have signed with James Young for the season.

Clint G. Ford, manager of Ford's stock company, has recently engaged Fred D. Fowler as business manager.

Frederic Kimball, last season leading man with Lincoln J. Carter's Eastern Tornado company, will this season play the lead in one of his Fast Mail companies.

Charles R. Crollius was specially engaged to originate the comedy part of Teddy in the first production of Frank Harvey's play, The House of Mystery, at the Bowdoin Square Theatre, Boston, Aug. 29.

Minnie De Haven is engaged by Manager Fred Robbins for his Little Trixie company.

Helen Minkley has been engaged for leading business with the Frederick H. Wilson company, which is routed in the largest cities of Canada.

Harry B. Warner, for nine years business manager of the Lyceum Theatre productions, is engaged in a similar capacity for The Wizard of the Nile.

Bennie Norcross is engaged for the role of Sunshine in The Sunshine of Paradise Alley, opening this week at the Tremont Theatre, Boston.

Zellie Davenport has been engaged for juvenile roles with the Nettie Bourne company, opening Nov. 9.

Adelaide Cushman, who has spent the Summer at Edgemere, L. I., is engaged as leading woman at the Avenue Theatre, Pittsburg, whither she goes, with her mother and maid, about Sept. 21.

Charles C. Bartling has signed with W. A. Brady for After Dark.

Edmund L. O'Conner is re-engaged for Napoleon and Charles II., and for Leicester and Shylock, with Rhéa.

James R. Smith is engaged for an eccentric comedy part in Maurice Barrymore's Roaring Dick and Co., and expects to score a hit in the role.

Hugh Chilvers, baritone, formerly of the Royal Italian Opera company, Covent Garden, London, and Nellie Braggins, prima donna, have been engaged by Manager Steve T. King for the support of Della Fox.

Nance O'Neil, Anne Leonard, Virgie Lee, and Charles Crosby have signed with the McKee Rankin stock company, with H. L. Widner manager.

Sam Fisher will go with Lillian Russell's Opera company as assistant stage manager. This will be his fourth season with this prima donna.

Abbott Madison joined Langdon's Players last week as leading heavy.

John Hoffman has signed with Elihu R. Spencer.

Charles W. Allison goes with The Strange Adventures of Miss Brown.

C. H. Truesdell has signed for leads and heavies with Waite's Eastern company.

Richard Sherman has been engaged for juvenile roles with the Louisville stock company.

Sumner Clarke goes with A Black Sheep.

Raymond Copp, late leading man of Charles Frohman's principal Charley's Aunt company, is engaged for high comedy with the Emily Bancker company.

Kathryn Osterman has been engaged for leading business with Stuart Robson, opening early in October.

Elihu Spencer's season will open about Nov. 12, and will last about twenty weeks. In addition to Mr. Hennig and Miss Pengram, Mr. Spencer has engaged George Macomber, who will be the stage manager, John Hoffman, Richard Buhler, James F. Peyton, H. Ressegue, W. H. Murray, L. Stetzman, and Mabel Richards.

Junius B. Booth has been engaged by A. M. Palmer for the His Absent Boy company. Mr. Booth will play the part Max Figman appeared in during the Garden Theatre engagement of the play last Spring.

Lillian Thurgate has signed with the Lillian Russell Opera company.

Harry Keefer, for two seasons stage manager with James Young, has been re-engaged for this season.

Gertrude Roberts was specially engaged to play the leading role in From Sire to Son, in support of Milton Nobles, in Boston, week of Aug. 31.

Robert Elliott, last season with Madame Modjeska's company, has been engaged for the coming season of The Sporting Duchess.

Edward Brussells and Mary Tucker have joined the May Prindle Comedy company, replacing Mr. and Mrs. E. M. Le Roy. A Fair Rebel has been added to the repertoire, rights of production having been secured from the author, H. P. Mawson, through Howard and Doyle.

Oliver C. Patten has signed with the Marie Sanger Burlesque company to do his specialty and manage stage. He has placed his song, "A Forty Dollar Coon," music by Phil E. Collins, also a ballad, "His Maker Had Called Him, 'Twas Fate, That is All," the music to which is being written by H. W. Petrie.

The veteran George C. Boniface has been re-engaged for the part of Franklin Bufford in The Great Diamond Robbery. Tom Hunter, another old-timer, remains with the company.

Manager Simon, of the Opera House, Benton Harbor, Mich., objected strongly to the Wilson Comedy company using Frohman's paper of The Charity Ball, as noted in a recent issue, but the Wilson company rented the house for a week of rehearsals and three night performances, and Mr. Wilson would listen to no remonstrances.

The services of Harry Allen, who was engaged for the coming season by Dan Frohman and later transferred to Charles Frohman, have been given to Richard Mansfield, with whom he will remain all season.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

Incorrect emphasis always perverts the sense, and to the hearer it is like directing a traveler in the wrong road.—BRONSON.

PORTIA—

1. Therefore, *prepare* thee to *cut* off the flesh.
2. *Shed* thou *no blood*; nor *cut* thou *less* nor *more*,
3. But *just* a *pound* of flesh. If thou tak'st *more*
4. Or *less* than a *just* pound—be it but *so much*
5. As make it *light* or *heavy*, in the *substance*,
6. Or the division of the *twentieth part*
7. Of *one* poor *scruple*; *nay*, if the *scale* do *turn*
8. But in the estimation of a hair—
9. Thou *dies't* and *all* thy goods are *confiscate*.

If I were to mark any word in the first line of this speech for emphasis, it would be the first. The words our author marks should not, it seems to me, be made at all emphatic. The effect of the comma after *therefore* emphasizes it sufficiently, which was doubtless our author's thought when he left it unitalicized.

In the second line I should emphasize only three words—*blood*, *less*, and *more*. The emphasizing of *shed* and *cut* seems to me utterly indefensible. Here, it seems to me, is as good an example as we could well have of that unreasoned, trip-hammer delivery that has brought the very name of elocution into disfavor. To read after this fashion, a modicum of intelligence and a pair of stilts for the voice are the sum of all that is required.

In the third line, in addition to the words italicized, I should emphasize *flesh*, and that, too, much more strongly than any other word in the line. The reason: Shakespeare, I take it, with the words, "But just a pound of flesh," imposes on Portia the task of making supremely prominent a very important fact that does not appear in the naked words, namely, the fact that this pound of flesh must be made up of flesh only—no blood, no bone, nothing but flesh. This is the letter of the bond; the spirit of the bond, it is conceded, Portia studiously ignores. Now this thought, which adds greatly to the import and effectiveness of the half dozen words, can only be brought out by a peculiar and very strong emphasis on *flesh*.

In the fourth line, I should not emphasize *just*, *so* or *much*, but I should emphasize *pound*. The word *just*, it will be perceived, can be dispensed with without any loss to the thought or to the effect.

The most emphatic word in the fifth, sixth, and seventh lines is *division*, which, it would seem, our author would not have us emphasize. The thought, if I do not err, is this: "Makes it either light or heavy in the whole, or even in a part, of the twentieth of a scruple," which appears only when *division* is strongly emphasized.

In the seventh and eighth lines, I should not emphasize *scale*, *turn*, *but* or *estimation*; *poor*, however, I should emphasize as strongly as the words before and after it.

There might be something in the context that would justify the emphasis on *all*, in the ninth line; as it is, however, the emphatic word is *goods*.

GRATIANO.—A *second Daniel!* A *Daniel, Jew!*
Now, infidel, I have *thee* on the *hip*.

In the first line, I should emphasize neither *second* nor *Jew*. If Gratiano, in the second line, would intimate that the Jew has had his opponents on the hip, which I think is the traditional rendering, he should not emphasize *hip*; if this be not his thought, he should trip over *thee* and emphasize *hip*. In neither case, should both words be emphasized. If Gratiano would taunt Shylock with being an infidel, the word *infidel* should be emphasized, not otherwise

PORTIA.—*Why* doth the Jew *pause*? *Take* thy *forfeiture*.
SHYLOCK.—Give me my *principal* and let me go.
BASSANIO.—I have it *ready* for thee. *Here* it is.
PORTIA.—He hath *refused* it in the *open court*.
He shall have merely *justice*, and his *bond*.
GRATIANO.—A *Daniel, still* say I; a second *Daniel!*
I *thank* thee, Jew, for *teaching* me *that word*.
SHYLOCK.—Shall I not have *barely* my *principal*?
PORTIA.—Thou shalt have *nothing* but the *forfeiture*,
To be *so taken* at *thy peril*, Jew.
SHYLOCK.—Why then, the *Devil* give him *good* of it!
I'll stay *no longer question*.

My marking of these eight speeches would not differ materially from that of our author. *Why* in the first speech, *that* and *word* in the fifth, and *good* in the last I should, probably, have left unmarked. In marking the emphatic words of prose or verse, it is better to err on the side of marking too few words than on the side of too many. I am by no means sure, for example, that as *devil*, in the last speech, is so very much more emphatic than any other word in the speech, the italicizing of the one word would not suffice.

PORTIA.

1. *Tarry*, Jew;
2. The law hath *yet another hold* on you.
3. It is *enacted* in the *laws* of *Venice*,
4. If it be proved against an *alien*
5. That by *direct* or *indirect attempts*,
6. He *seek* the *life* of any *citizen*,
7. The *party*, 'gainst the which he doth *contrive*,
8. Shall *seize* one *half* his *goods*. The *other half*
9. Comes to the privy *coffer* of the *State*;
10. And the *offender's life* lies in the *mercy*
11. Of the *Duke only* 'gainst *all other voice*.
12. In which *predicament*, I say, *thou stand'st*,
13. For it appears, by *manifest proceeding*,
14. That *indirectly*, and *directly too*,
15. Thou hast *contrived* against the very *life*
16. Of the *defendant*; and thou hast *incurred*
17. The *danger* formerly by one *rehearsed*.
18. *Down*, therefore, and *beg mercy* of the *Duke*.

In this speech our author emphasizes fifty words. I should emphasize only thirty-two, twenty-nine that he emphasizes and three that he does not emphasize—'*gainst* and *which*, in the seventh line, and *formerly*, in the seventeenth. I, then, so far as emphasis is concerned, should read the speech essentially thus:

1. *Tarry*, Jew:
2. The law hath yet *another* hold on you.
3. It is enacted in the *laws* of *Venice*,
4. If it be proved against an *alien*,
5. That by *direct* or *indirect* attempts,
6. He seek the life of any *citizen*
7. The party *'gainst* the *which* he doth *contrive*,
8. Shall seize on *half* his *goods*; the *other* half
9. Comes to the privy coffer of the *state*;
10. And the offender's *life* lies in the mercy
11. Of the *Duke only*, 'gainst *all* other *voice*.
12. In which predicament, I say, *thou stand'st*,
13. For it appears, by *manifest proceeding*,
14. That *indirectly* and *directly* too,
15. There hast contrived against the very *life*
16. Of the *defendant*, and thou hast incurred
17. The danger *formerly* by me rehearsed;
18. *Down*, therefore, and beg *mercy* of the *Duke*.

There is a point of law in this speech, which none of the many Portias I have seen seemed to see. Not even Miss Terry, whom I have seen three times in the part, seems to see it. If she does see it, she, like the others, fails to make it appear, which, at the least is very good evidence that she does not see it. If we look at the language at all closely, it readily appears that under the Venetian law it was one thing if an alien sought the life of an alien, or a citizen sought the life of a citizen, and quite another thing if an alien sought the life of a citizen. Here, as ever, if one would read well, the first condition is to know what the language means.

It will be seen that in the seventh line, our author emphasizes *party* and that I do not. The thought is brought out, not by emphasizing the noun, but by emphasizing the qualifying, limiting, adjectival clause that follows it. Would anyone think of emphasizing the noun, if we resolve the limiting clause into one word thus: The endangered, or threatened party: or, say, the party threatened? It is really thoughts that we emphasize, not words; and when a clause expresses an emphatic thought, a thought that perhaps might be expressed with a single word, the stress is about equal on the principal words, the last word, usually, if we are true to nature, being made slightly the most prominent. In the reading, *party* becomes quite prominent, not however because we emphasize it, but because of the rhetorical pause that naturally follows it. Our author's comma should not be there; we should not separate nouns from words or clauses that limit or qualify them. The pause after party is purely rhetorical.

Students of the art of reading will, I think, find it interesting, and perhaps profitable, to study this speech carefully. Though they may not agree with either Canon Fleming or with me, a careful study of the speech should tend to convince them, if not already convinced, that to read well one must do more than simply familiarize oneself with the words.

No, Mr. Churchill, speech is not all, but by a long way it is the major part of the whole business; and, though parrots may be made to speak by rote—not, as you say, properly, however—and dogs may be made to howl by note, it still is true that the speaking is the most difficult and most important thing the actor has to do. It is by his speaking, more than by all else, that the actor always has been, is, and ever will be judged. Your rhymes, Mr. Churchill, seem to me little else than an apology for the sluggard; as for giving the actor any idea of what his art is, they do not, since nothing is art that is not reasoned. Unbridled tones may thrill you of the poetic make with delight, but plain, prosy common folk like always to know something of what the row's about. *They fain* would catch the words.

I would remind Mr. Richard Pope Cooke that I am not writing a treatise on the art of reading, much less a treatise on the art of acting. I am simply discussing an English writer's idea of the manner in which a certain bit of classic literature should be emphasized in the reading in order to make the author's thought clear and forcible.

CUES.

Una Abell, who is now visiting at Bay City Mich., returns to New York this week.

Dr. G. W. Purdy and wife (Fanny Rice), with their family, left their Summer camp for New York last week.

Ed F. Goodwin rendered several songs at the orchestra benefit at the Sinclair House, Bethlehem, N. H., Aug. 29.

Frank E. Morse will return to New York next week after a Summer in the White Mountains.

Leo Clifford is playing the German character part in Fitz and Webster's A Breezy Time, scoring successfully in his Dutch specialty.

Annie Barclay and Randolph Murray repeated at Asbury Park, Thursday, their Long Branch success, The Friend of Carlotta. They will now close their cottage at Corona to rehearse for a New York production.

S. B. Hyer's Colored Musical Comedy company have covered the copper and iron belt, and are moving to the coast in a new car, booked solid.

Will H. Stevens stage manager for the John Griffith company, sends a letterhead of the Cottage Hotel, Columbia, Miss., bearing this line: "No cut rates to farmers or traveling troupes."

Manager George B. Bunnell reports that Carl A. Haswin opened in A Lion's Heart at his New Haven house, Sept. 7, being enthusiastically received.

Carrie Louis continues to break records in Ohio, turning hundreds away at Warren Depot last week.

Salter and Martin's Uncle Tom's Cabin packed the Park Theatre, Indianapolis, twice, Sept. 3.

Walter E. Perkins has scored a hit as an impecunious barber in My Friend From India.

Isabella J. Martin will take a star company to her home city, Elmira, N. Y., to play for one week, commencing Sept. 29, in the letter scene from Macbeth, and a drama by Tom Taylor. The company will then be reorganized, and proceed to California.

A story written by Eva M. Williams has been awarded one of the prizes offered by the Boston *Post* for the best short stories.

Baby Lovey Lind, the child actress, has spent the past two months with her mother touring in the Adirondacks and the White Mountains.

Manager Winthrop G. Snelling, of the Maude Hillman company, writes to correct the statement that Ben J. Lander was for the past six years manager of that company. Mr. Lander was Mr. Snelling's agent for four seasons.

Walter Damrosch is reported to have engaged Frau Klafsky for his coming German opera season to sing Sieglinde in Die Walkure and to appear with the Abbey-Grau company as Isolde. Frau Lilli Lehmann, it is announced, will here appear for the first time as Ortrud.

The Paul Boyton company in a circular about "Shooting the Chutes" at Coney Island, "acknowledge their appreciation of the universal moral support that this enterprise has received from governing officials in the United States and foreign countries, the clergy and press, and the amusement-seeking public."

Lemen Brothers' Circus went into Winter quarters at Argentine, Kan., Aug. 29. The season has been unprofitable, but Frank Lemen hopes to take South a three or four car show for the Winter.

Jessie Busley and Minnie Dupree will play the two boy roles in The Hand of Destiny (Les Deux Gosses). Mary Hampton will be the leading lady.

Burt Haverly and Laura Biggar are prospering in New England with their Trip to Chinatown. Haverly's Chevalier imitations are applauded, and the papers praise the whole company.

Adelaide Herrmann owns a St. Bernard dog, "Cora," and the animal has for many years been a great favorite in the magician's household. One morning recently Mrs. Herrmann was called suddenly to the kennel by the news that her pet had presented her with a family of thirteen. Scarcely believing the report, Mrs. Herrmann hastened out to find that it was true. One of these little fellows was born in a veil, from which he promptly kicked himself free, and is now the liveliest amongst them all. Thirteen pups is a remarkable litter for a St. Bernard. It is the magician's lucky number, and both Mr. and Mrs. Herrmann look upon the event as a good omen.

The Ensign turned people away at both performances at the Bijou, Milwaukee, Sept. 6.

IN OTHER CITIES.

PROVIDENCE.

The regular season at B. F. Keith's Opera House opened with the finest vaudeville entertainment ever seen in this city, and the house has been filled all the week with extremely appreciative audiences. The entertainment was furnished by Mr. Keith's own co of refined vaudeville artists, including the famous Lumiere Cinematographe. Master Walter Leon, the young character actor and mimic, was the first to appear, and gave several recitations which won for him liberal applause. Violetta introduced several songs and dances in a finished and pleasing manner. Harry Watson and Alice Hutchings appeared in an amusing farcical sketch, and were loudly applauded. Adele Purvis Onri presented a novel act. She performed a number of difficult feats on an illuminated revolving globe, during which colored electric lights were flashed upon her. The effect was beautiful. After this came an exhibition of the Cinematographe, twelve views being given. The various realistic reproductions brought forth storms of applause. Caron and Herbert, acrobats and comedians, came next in order, and their act has never been equaled in this city. They were encored many times and deserved the hearty applause given them. John C. Rice and Sally Cohen were very entertaining in one of their bright specialties, and Smith and Cook, grotesque tumblers, brought the entertainment to a happy close. Two performances a day were given. Business very large. The Fatal Card 14-19.

Iola Pomeroy, after an absence of three years, returned to Lothrop's Opera House for a brief engagement, appearing 7-12 in Crawford's Claim. Miss Pomeroy's many admirers turned out in large numbers, and constantly expressed their appreciation of her portrayal of Nugget Nell. Al Fields did excellent work in the villainous role, and T. F. Thomas made the part of Mike Moore decidedly funny. The supporting co. included William Fredericks, C. M. Sweeney, P. E. Sweet, J. Rennie, Frank Shaw, Eva Field, and Fanny Newhall, each giving creditable performances. During the week 14-19, Miss Pomeroy, supported by the same co., will be seen in Little Hurricane and Trixy.

The Rhode Island State Fair was held at Narr gansett Park 7-12, and as usual drew crowds of people Continuous vaudeville performances were given on stages erected in the quarter stretch and in front of the grand stand by the following: Fred Hurd in feats of magic; Les Trois Renos in fancy, grotesque, and eccentric dancing; Sisters Mendozza, mid-air equilibrists; the Brannigans, dancers; the Five Terrean Brothers, musical clowns; Prof. J. W. Hampton and his animal circus of cats, dogs, and monkeys: Andres and Golden, trapezists; the Manhattan Comedy Four; the Gregory Pantomime co.; John Jencks, slack-wire performer, and Tonrey Stewart, burlesque trick bicyclist. The vaudeville programme was under the direction of Manager R. A. Harrington. Among the other amusements provided were balloon races and parachute jumps.

Among the attractions to appear at B. F. Keith's Opera House this season are A Temperance Town, The War of Wealth, Sidewalks of New York, Peter F. Dailey in his newest farce, A Good Thing, The Girl I Left Behind Me, The Last Stroke, Andrew Mack in Myles Aroon, Joe Hart, Under the Polar Star, James J. Corbett, Digby Bell, and Laura Joyce-Bell in A Midnight Bell, and In Old Kentucky.

A private exhibition of the Lumiere Cinematographe was given for the press at Keith's Sunday evening 6.

Dan Burke and his wife, Lillian Stewart, late of Edward Harrigan's co., are in the city at Mr. Burke's home.

Sam Harrison was here 8-12 in advance of The Fatal Card.

P. J. Leddy and T. F. Hart of this city have joined the Julia Marlowe-Taber co.

Charles Lovenberg has been re-engaged as musical director at Keith's Opera House. Mr. Lovenberg has written another new musical burlesque for the Rentz-Santley Co., which will be produced this season.

The last three days (3-5) of Katherine Rober's engagement at Lothrop's Opera House were devoted to the production of a new play by Mrs. Frank Brooker and Robert Johnson—entitled, Inez, or a Wife's Secret—and if large and enthusiastic audiences are any criterion, it was a success. The house was packed at each performance.

There are few stage hands or property men better known in the profession than James McCarrick, who is once more located at Lothrop's Opera House. He is, perhaps, better known as "Sim Jim."

A. H. Field, last season a member of Agnes Wallace Villa's The World Against Her co., has presented me with one of his latest water colorings. It is a beautiful work and shows that Mr. Field is an artist as well as an actor.

Ike Ellis was in town last week doing the advance for the London Gaiety Girls.

The staff at Keith's Opera House this season remains the same as last, viz: J. T. Fynes, manager; Frank S. Aldrich, treasurer; Matt Riley, ticket agent; C. A. Dunlap, stage manager; Charles Spencer, doorkeeper; Henry Vincent, chief usher; Thomas L. Walsh, advertising agent. HOWARD C. RIPLEY.

SAN FRANCISCO.

Madame Sans Gêne opened the season at the Baldwin Aug. 31 to the largest house it has entertained since the initial performance of John Drew as a star. Society has evidently returned from its summer outing, as many of the first-nighters were to be seen in their accustomed places. Kathryn Kidder in the title role was pleasing, and had the sympathy of the audience. She seemed to appreciate the reception, and received four curtain calls at the end of the first act, with four or five at the end of the second. She has cause to feel proud of the reception accorded her. Augustus Cook's Napoleon was also warmly received. The programme mentioned the name of Francesca Lincoln in this part, but she was recognized as Frankie Wakeman, a sister of Keith Wakeman, now in London. Both these girls were brought up in Oakland, and have hundreds of acquaintances in and around San Francisco.

As a whole Madame Sans Gêne is one of the best things that San Francisco has seen during the past season. It will run for two or three weeks more. The advance sale of seats has been very large, and a good season is expected.

The next attraction at the Baldwin will be the Prisoner of Zenda, details of which are not yet made known.

California Theatre opens 7, when Steve Brodie is to appear in On the Bowery.

It seems the charm of the Columbia cannot be broken this season. The Frawley co. has played to nothing but good houses during the whole season, and week opening Aug. 31, the second of The Social Trust, was no exception. The week past has been exceptionally good from a business standpoint. Night after night the demand for seats has tested the capacity of the house, and The Social Trust has had a hold that other plays of that character have been a season in acquiring. The Social Trust runs for the balance of the week, when The Wife will be presented.

The Alcazar has opened again, after darkness for a few months. Belasco, Doane and Jordan are lessees and managers. The opening attraction was Turned Up, with the Little Rebel as a curtain-raiser. There are some good names in the co., in fact it is the strongest co. seen at that theatre for a long time, and San Francisco seems to wish them success. The house was packed the opening night. Among the principal people in the company are: J. B. Polk, John T. Sullivan, Frank Doane, Carl Seveith, F. B. Clayton, Charles Bryant, William Whitney, Amy Lee, Adele Belgarde, Mrs. F. M. Bates, May Buckley, Mrs. Henry Vandenhoff, and Hattie Foley. All the Comforts of Home 7.

The Tivoli opened its ninth week in Ernani to a big house 31. The feature of the evening was the reception given to Mr. Martens, who has taken Mr. Hinrich's post as leader of the Tivoli orchestra. He was presented with a large stand of flowers, and received a flattering reception. Ernani was admirably sung. Madame Natali was a good Elvira, and Michelena made a success of Ernani. He, with Abramoff, were the stars of the evening, although Rafael was never in better voice, and as Don Carlos was a big success. His work in the third act was especially good, and a duet with Natali received an encore. Irene Mull was in good voice also. Arthur Boyce and Tooker have small parts that call for but little, which, however, was well done. Ernani runs Monday, Wednesday, Friday and Sunday evenings, with Rigoletto the balance of the week. This favorite opera is to be repeated this week at the request of the friends of the Tivoli. It was one of the first operas given by the Tivoli this season, and many who heard it then are anxious for another chance to hear it before the season closes.

Held in Slavery is the startling name that attracts the lovers of Morosco's Grand Opera House. It is surely melodramatic enough for any of them.

Ed. Heron and Lottie Williams do some clever dancing this week, and four pickaninnies help things along wonderfully. Henry Sedley is the hero, Julian Wells, and Miss Vane the heroine. Fred Butler does the heavy part, and does it well. The piece runs for a week.

Three orchestral concerts are to be given at the Baldwin Oct. 16, 30, and Nov. 1 by Sigmund Beil and Gustav Hinrichs, with an orchestra of fifty musicians. The season will be under the management of William L. Greenbaum, who will do all in his power to make the Symphony Orchestra a permanent institution. General admission is to be $1, with $2.50 the subscription price of the season. There are some novel selections and arrangements to be made during the season, one of them being the complete music to Byron's Manfred, by Schumann, with a reading of the work by an eminent actor. JAMES F. J. ARCHIBALD.

JERSEY CITY.

The Merry World co. began its season at the Academy of Music 5. This was also the beginning of the season at this house. Clair M. Patee, the manager, has engaged a remarkably strong lot of people, and the first performance stamped the venture a success. The chorus and ballet are excellent. Handsome scenery, attractive wardrobe, and up-to-date specialties all help to make the force a go, to say nothing of the very strong cast. Ben Grinnell and Louis Wesley are the comedians. Both are hard workers, and the specialties, particularly those of Ben Grinnell, were fine. Louis Granat, the whistler, does the first specialty, and walks away with four and five encores at each performance. Vivian Patee is the Madame Sans-Gêne and Trilby in the burlesques, and is very good. The pieces are put on in good shape, and the co. work together. Other pleasing and artistic specialties are done by Eva Tanguay, a catchy singer; Louise Dempsey, a good burlesquer. Catharine Bartho is the premiere danseuse, and is a revelation. The Geisha ballet is a pleasing one. Annabelle, the transformation dancer, is no small part of the third act, and the Ladies' Military Band, led by Anna Burroughs, makes a good, snappy finale. The scene introducing the comic operas gives Charles A. Pusey a chance as Wang. Kittie Lawrence, a counterpart of Della Fox, is the Little Trooper, and the large male chorus is heard to advantage. The co. will close here 12. Herrmann the Great 14-19; Carl Haswin in A Lion's Heart 21-26.

George A. Clarke, who went out this Summer ahead of Lee's London Show (a wagon circus), arrived home 7.

Manager Clair Patee has made a number of changes in The Merry World. Louise Dempsey now plays the part of Mephisto instead of Helene Du Carte, and the piece is running in a smooth manner. A fine march led by Vivian Patee closes the show, and it is handsomely costumed. A new prima donna is to be added.

The executive staff of the Academy of Music this season comprises Ettie Henderson, proprietor; Frank E. Henderson, manager; Harry M. Hyams, business manager and treasurer; John E. Langabee, master machinist; Michael Alexander, assistant; James Tansey, master of properties; John Burke, gas machinist; William Wright, engineer; Arthur Voegtlin, scenic artist; Henry F. Wagner, orchestra leader; John S. Moore, advertising agent and chief usher; William Moran, doortender; and John Irving, officer.

Robert E. Brower, of this city, who formerly managed A Trip to Chinatown, has retired from the theatrical profession to manage the Homer Tourjo Music Publishing Co.

Ed. Roposey, professionally known as Ed Maas, of this city, has closed a successful Summer season with Mr. and Mrs. Sidney Drew, and opened season 5 at Paterson, N. J., as Uncle Jeff in Old Carolina.

Among the many good attractions booked for the Academy of Music by Manager Henderson are Lewis Morrison in Faust, The Great Diamond Robbery, The Last Stroke, Andrew Mack, The War of Wealth, James O'Neill, James A. Herne in Shore Acres, Joseph Hart, Herrmann the Great, Carl Haswin in A Lion's Heart, Coon Hollow, George Monroe, For Fair Virginia, Chauncey Olcott, Robert Mantell, The Girl I Left Behind Me, In Old Kentucky, Billy Barry, Saved From the Sea.

Edgar Smith, author of The Merry World, and George Lederer, of the New York Casino, were visitors 9.

Anna Sylvester, billed to do a trick bicycle act in The Merry World, has not been able to appear here on account of an accident. She will join the company 14 at New Haven, Conn.

Alice Nichols, the dancer, is one of the pronounced hits of The Merry World, as produced at the Academy of Music 5-12. Business has been good.

WALTER C. SMITH.

ST. PAUL.

At the Metropolitan Opera House the Alabama co. did a splendid business and made a fine record during the past week, giving nine performances to full houses at regular standard prices. Otis Skinner and his excellent supporting co., under the direction of Joseph Buckley, presented Richard III, Hamlet, The Merchant of Venice, Katherine and Petruchio, Lady of Lyons, Romeo and Juliet 6-12, opening in Richard III. to a large and appreciative audience. The play was finely staged, the costumes and appointments are rich and attractive. In the role of the Duke of Gloster, Mr. Skinner evidenced a fine conception of the character and gave a powerful, artistic and finished interpretation of the part throughout, and was accorded hearty applause. Frederick Mosley's Richmond was a fine manly impersonation, strong and impressive, winning for him well merited recognition. Maud Durbin made a very favorable impression in the role of Lady Ann, playing the part with artistic finish. Sarah Truax as Queen Elizabeth sustained the part with queenly dignity. Frank L. Sylvester was a strong and forcible Buckingham. Paul Gierson, John Weeks, W. J. Constantine, John Lane Connor, Mary Breyer, Eda Alberle, finely sustained their respective roles and well deserve favorable mention. The performance met with very favorable comment and gave general satisfaction. Rose Coghlan in Carmen was billed for 13-19, but has just canceled. Manager Scott will put in some other attraction for that date.

At Litt's Grand Opera House, The Woman in Black proved a record-breaker during the past week. The co. gave ten performances to packed houses, doing the largest week's business of any co. playing at the Grand. The Broady Comedians, a clever co., under the management of P. J. Kennedy, presented Town Topics, a fun-making farce-comedy, 6-12, which opened to S. R. O. John Queen is very comical and entertaining as Cinch; William Keller and William H. Mack do some good specialties, which met with favor; Phil Ott makes a humorous tramp, and made a hit in his song, "Alone;" Joe Harrington is very clever in his Irish character. A very laughable affair was the burlesque of drama by Beatrice Norman and John Tenbrooke. Nellie Sennet, Elsie Nugent, and Lillian Heckler won great favor in their song and dance act. The performance took well with the patrons, and will do a good week's business. Charley's Aunt co. 13-19.

Manager L. N. Scott's staff at the Metropolitan Opera House includes Charles E. Beech, assistant manager; Will E. Egan, treasurer; Samuel Newman, doorkeeper; James A. Robertson, stage manager; Edward St. Clair, electrician; John Strapp, properties; and Henry Lowenthal, chief usher.

Manager Jacob Litt's staff at the Grand Opera House consists of Theo. L. Hayes, resident manager; R. F. Rutledge, acting manager and treasurer; Frank J. Butler, doorkeeper and advertising agent; James T. Stroud, chief usher; J. D. Martin, stage manager; Arthur Kahlert, electrician; and Harry Copley, properties.

The production of Pain's "Last Days of Pompeii" drew a large attendance during the past week.

Manager Joseph Buckley, of the Otis Skinner co., is a genial and courteous gentleman. Mr. Buckley reports Mr. Skinner's business excellent.

The Opera House at St. James, Minn., is a neat little theatre, and has an enterprising manager in the person of M. J. Myers. The people turn out well to patronize a good attraction.

The Alabama co. will play on Cal Stone's Northern Pacific Railroad route to the Pacific coast.

GEORGE H. COLGRAVE.

MILWAUKEE.

Romola, which has been in preparation here for the last three weeks, was given its first performance at the Davidson 7. The house was well-filled, and the piece was well received. This adaptation from George Eliot's novel is by Elwyn A. Barron. As Tito Melema Robert Taber appeared in a part that affords him many opportunities which he does not fail to take advantage of. Julia Marlowe-Taber as Romola evinces a remarkably intelligent conception of the character, and adds another success to her repertoire. The other members of the cast were satisfactory. The costumes, scenery, and properties were costly and appropriate.

The Ensign has enjoyed a liberal patronage at the Bijou 6-12, and has given the same satisfaction as upon previous occasions. Bessie Taylor is attractive as Alice Greer, and Logan Paul as Lieutenant Horace Blythe and President Lincoln repeats his former success in these parts.

A Celebrated Case has been given a very satisfactory production during the past week by the Academy Stock co., and the time between acts is very pleasantly occupied by Josephine Sabel in character songs, Hilda Thomas and Frank Barry in a musical sketch, and Baker and Lynn in German comedy sketch.

Manager Litt is experiencing considerable trouble in getting A Midnight Bell to play their engagement of one week at the Bijou 13-19. Duncan B. Harrison, manager of the co., positively refuses to play the date, claiming that the Bijou's prices were reduced to 25, 35 and 50 after the contract was made, which would prove a detriment to their other engagements at higher-priced houses. Manager Litt intends to hold him to his contract, which, he claims, contains no provision regarding the prices of admission. At the time of writing no settlement has been reached, but Mr. Harrison appears to be negotiating for time at the Davidson, which is open during the same week.

Manager J. A. Simon, whose handsome theatre at Benton Harbor, Mich., was burned last week, has relatives and friends in Milwaukee who deeply sympathize with him in his misfortune. Mr. Simon appeared at the Academy several years ago under Harry Deakin's regime in a play called Solomon Isaacs, which old-timers will remember. E. T. MCDONALD.

LOUISVILLE.

The season at Macauley's Theatre was opened 7 with Al G. Field's Minstrels. There was a very large audience in attendance, and the excellent programme given was thoroughly enjoyed. Field has associated with him first-class comedy people in Lew Scilly, Neil O'Brien, and Tom Carney, while the quartette—Walling, Sheldon, Lalond, and Norton—rendered several ballads in first-class style. The engagement ended 8, and Henderson's Extravaganza co. opens in Sinbad the Sailor 10.

The offering at the Avenue week commencing 6 was The Pulse of New York, with its various sensational features, which proved a drawing attraction.

The London Novelty co. at the Buckingham also had a week of good business 7-12, offering a satisfactory performance. The Phantascope was an especial feature of the entertainment.

Ringling Brothers' Circus gave two performances here 9 to very large crowds. The street parade was a good one, and the ring performances up to the average.

George Selby, Louisville's young musician and composer, returned from Europe 8.

Cooper, the circus attache who recently shot a boy who was cutting the canvas, has been held to appear before the grand jury, and he has a bright prospect before him of a sojourn in the penitentiary.

John Kurkamp, the absconding musician, once leader of the orchestra at two of the theatres here, has been expelled from the National Musicians' Union. Stories of Kurkamp's wrong doing before leaving here are being made public, and place the young man in anything but an enviable light.

Thomas Holmes, aged twenty-two years, a native of this city, was killed 5 in making a parachute leap at a fair at Bardstown, a small town in the vicinity of Louisville.

Manager Meffert, who has recovered from the injuries sustained from a recent fall, has tendered free use of the Temple Theatre for a benefit for the family of a local character who recently met his death at the hands of an assassin.

The season at the Grand will open 14 with In Darkest America. Manager James B. Camp and his assistant, Wirt Williford, are busily engaged in getting the house in condition for the opening.

On the night of 5 in response to a characteristically worded invitation from Manager John T. Macauley, the newspaper men of the city visited Macauley's, which had been lighted up for inspection preliminary to the commencement of the season on 7. The house in its interior has been improved with new carpets, new decorations and hangings; in fact, put in perfect condition both before and behind the curtain. The orchestra was in attendance, and under the direction of the new leader V. V. Schwartz, gave evidence that this important feature of the Macauley playhouse will be capably taken care of. Refreshments were served, good wishes exchanged, and the occasion will be one long pleasantly remembered by those who participated in it. Manager Macauley will have associated with him William Colgan as business manager, and the old standbys, Presley Hamilton and Buck McKinney, the latter a unique character, who has served forty-one years as door-keeper at various theatres in Louisville.

CHARLES D. CLARKE.

CHARLESTON.

After five months of theatrical darkness the electrical current will be turned into the lamps at the Academy of Music on 9, and Manager Keogh will then raise his curtain for the season with Jim the Penman as the opening play. The season will open about two weeks later than usual, but once the start is made it promises to go with a rush, Jim the Penman being immediately followed by Vale's Twelve Temptations 10, and 8 Bells 11, 12.

Manager Keogh's bookings warrant him in expecting a very successful season. While no such stars as Irving and Terry or Lillian Russell will grace the boards this year, he will have many attractions of the first-class, some of which are coming South for the first time, and will probably bring out the full strength of the theatregoing element, as cotton is selling two or three cents per pound higher than was expected, and no section of the country is less affected by the contentions and disturbing influences of a national election.

Manager W. M. Hale, representing Jim the Penman, was the first of the advance guard to strike Charleston this season. He was quickly followed by George Murray in behalf of Twelve Temptations, and C. E. Pomeroy for 8 Bells. R. M. SOLOMONS.

NEW ORLEANS.

The amusement season in New Orleans has now opened, and the prospects are promising. The Grand Opera House has received the attention of the painter and decorator, and presents a very attractive appearance.

The high hat law, recently passed by the State Legislature, has gone into effect, and is being generally observed by the lady patrons of the various theatres. The law is calculated to become very popular.

A Night's Frolic was presented Aug. 30. Joseph Callahan in Faust appeared 6.

The Grand Opera House opened 6 with Joseph Hart in A Gay Old Boy. Frederick Bryton in Forgiven 13.

I. C. Stewart in Betsey Jane appeared at one of the other houses 6 at popular prices. Ellinson, the magician, 13.

The French opera season will open some time in November, and will be under the management of F. Charley. The principal artists have been selected, the public has subscribed liberally, and indications point to a successful opera season of three months' duration.

George Kennington, representing Frederick Bryton and John M. Cook, business manager of Dixie Land, are in the city.

Lizzie Evans, who has been a popular soubrette in New Orleans for some years, comes to town 13 in Dixie Land. J. MARSHALL QUINTERO.

KANSAS CITY.

A Genuine Gentleman, the Scandanavian dialect comedy, in which Gus Heege so aptly fits, played to good sized audiences at the Grand 6-12. His acting commands the approval of his audiences for its conscientious merit, and also for its novelty, being entirely different from any of the character impersonations so familiar on the stage at the present day. His co. is a good one, and includes Frank Russell, St. George Hussey, together with a number of other competent people. McSorley's twins 13-19.

The Tornado blew into the Ninth Street Opera House 6-12 and a great many people followed it, much to the satisfaction of the management. The storm scene was excellent and staged with a degree of realism that thrilled all beholders; co. fair. Tennessee's Pardner 13-19.

High and low, rich and poor, gold bugs and silver shouters, and even the ardent devotees of the bicycle, all gave up their other pleasures 6-12 for the enjoyment of the Second Annual Fancy Horse Show, at Fairmount Park. The audiences tested the capacity of the grounds afternoons and evenings throughout the week. The Fairmount Amusement Co., under whose auspices the horse show was given, have arranged to produce a similar show in the Republican Convention Building at St. Louis, Nov. 2-9. FRANK B. WILCOX.

ATLANTA.

The warm weather has greatly moderated, and there is no reason why good attractions from now on should not draw.

This week the opening attraction at Henry Greenwall's New Lyceum Theatre was Frederick Bryton in Forgiven. The advance sale is of sufficient proportions to give the management cause to expect good business throughout the engagement.

Twelve Temptations played an engagement of three performances beginning 7.

"Billy" Hale is here in advance of Jim the Penman. D. F. Fennessy, who is looking out for the interests of Joseph Hart, is also here. Both attractions are booked at Greenwall's New Lyceum.

The City Council is taking steps to abolish billboards in the Gate City, and this is the reason that Martin Dooly, who controls all the bill-posting here, is so non-plussed. ALF FOWLER.

SAN ANTONIO.

The season at the Grand Opera House opened 2, with Jas. Hart in A Gay Old Boy. Notwithstanding the heat he had a large audience, and both play and players seemed to take well. The next thing underlined is J. C. Stewart for 15. Manager Walker will open his new Austin theatre on 21, and contemplates getting up an excursion from San Antonio, in order that his friends here can attend.

While Texas has had a poor crop year, the general prosperity of the State was never better, and there is

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no reason why the theatrical season should not be a good one. Politics, while warm, does not interfere here with business as in the States North and East; people here like their amusements as well as politics.

A few changes have been made at the Grand, but none of much moment. George Kargun is treasurer, and Henry M. Brown still has the door and general charge of the house, and is a valuable assistant to Mr. Walker. WILLARD M. SIMPSON.

DETROIT.

As already given out, the regular opening of the Detroit Opera House will not take place before 21, but a break in the monotony of this rather long wait occurred when Primrose and West's Minstrels gave three performances at this house, opening on 7 with Labor Day matinee, which was very largely attended, as were the two subsequent performances given Monday and Tuesday evenings. The public has never had an opportunity of enjoying anything better in the minstrel line than is at present offered by this co., and the programme abounds in good things, the result of the combined efforts of two co.'s, one white and one colored, and it would be difficult to tell which does the best work. New songs, new dances, and of course new jokes, are sung, danced and propounded all in the inimitable Primrose and West style. The organization reports full houses wherever it has played so far this season.

The Rising Generation, in which William Barry appears to good advantage in the Irish comedian role, is this week's offering at the Lyceum. It is good, genuinely funny, and of the order of plays that will go right along raking in the shekels when more pretentious things—like grand operas, for instance—go to the wall. The proprietors of enterprises of this kind don't have to wrestle with the ministers' puzzle of, "How shall we reach the masses?" for they never fail to do it. The object of The Rising Generation is simply to provoke laughter and amuse for the transient moment, and it performs its mission in a much cleverer and more creditable manner than does the average play of its kind, hence its survival through several seasons and its still unabated popularity. Mr Barry is again supported this season by his daughter, Lydia Barry, who does praiseworthy work in the character of Elsie Connolly. This play runs all week at the Lyceum (6-12) and will be replaced 13 by Ward and Vokes in A Run on the Bank.

Charles A. Gardner, who has not favored our city with a visit for the past eight years, is at Whitney's this week, playing his comedy drama called Fatherland, which is a story of life in the Tyrol. Mr. Gardner as Henry Stanford does excellent work, and in his singing is especially agreeable, as his songs are catchy and his voice melodious. His support is commendable, the best being furnished by Kate Eckert as Rhoda Stanford. Bonnie Thornton follows Fatherland at Whitney's, opening 13.

We had two new openings on Sunday 6 of this week, the most pretentious and interesting of which was at the Empire, inasmuch as this house has been renovated completely, and was opened under a new management, which has undertaken to make it a successful and popular continuous show house, and which evidently has the ability and experience to make it so. A splendid stock co. has been engaged, and the members are showing their ability this week in the drama Forgiven. As this co. will probably be seen in a great many plays throughout the season it might be of interest to know just who comprise it. Louis Mabb is the leading man, and May Hosmer is the leading woman. The others are Harry Robinson, Jos. W. Walsh, Jere Conkling, Stanley Kent, James West, Joseph Gobay, Emma Hayner, Margaret Terry and Laura Hill. They make a good co. the first essential toward making the scheme a success. The vaudeville bill will be changed each week. Vernona Jarbeau is the bright particular star on that part of the programme this week. Everyone knows her and the particular style of specialties with which she regales her audiences, so no occasion to discuss it here. Loring and Leslie and Smith and Campbell complete the vaudeville bill. Next week, beginning 13, the stock co. will present A Messenger From Jarvis Section, and Jennie Yeamans will lead the specialties.

The Capitol Square opened with Bondage Days, which, of course, is a play dealing with slave life, and is the means of introducing what is the chief attraction, a band of darkies in their before-the-war environment, whose dancing and singing pleases immensely. In the drama proper Katherine Field assumes the role of the heroine in an adequate manner. The play is running all this week (6-12), but what is to follow the management has not yet divulged.

At the Empire the adopted plan is to give two performances daily, one beginning at 2 P.M. and one at 8 P.M. The prices at this theatre are 10, 20 and 25 cents. At the Capitol Square the same bill is being presented every afternoon and evening of this week also. Here the prices range from 15 to 50 cents in the evening, but at the matinee the price for general admission is 25 cents.

Banks Winter, the well-known singer and song writer, is at Wonderland this week, where there are also other good attractions.

Rehearsals for Shannon of the Sixth began at the Lyceum Monday morning of this week. Edward E. Kidder, who wrote the play for Mr. Powers, is in the city personally conducting the rehearsals, and intends to stay until the piece is on the road, and then expects to accompany it on a portion of the trip. Mr. Kidder made himself famous long ago as a playwright, and it is said by those who know that his reputation will not suffer through Shannon of the Sixth. W. H. Power, son of the late W. H. Power, will create the leading part, which is that of Lieut. Harry Shannon of the Sixth Carbineers, a soldier in India during the Sepoy rebellion. Mr. Power, it seems, wanted an Irish play entirely different from the usual style, and India was decided upon as the untried environment in which to locate it. Such a field gives unbounded scope for fine scenic effects, which have been taken advantage of. John F. Ward will assume the character of a cowardly Scotchman named Clanronald. John L. Ashton, who is a Detroiter, will be seen as General Kimber, who will have command of the forces at Delhi; Joseph E. Zahner will take the part of Captain Henry Arlington; A. Z. Chipman, as Ram Koorah; George Miller is cast for Umbollo, the dumb man of Allahabad; Theodore Burkhart for Private Herring; Nani Morris will take the part of the Hindoo woman, who gives up her religion for the man she loves; May Sargent plays Dora, a juvenile role; Charlotte Winnett is the widow—Mrs. Clingstone Carr, and Clara Hathaway is going to be Halley Tait—an all-around good cast, and, if the play is as good as they say it is, we will have reason to rejoice when Shannon of the Sixth takes the road. Mr. Kidder is quoted as saying that he did not anticipate any falling away in the theatrical business on account of the elections, and that he expected it would be a good season.

Manager Fred. C. Whitney has engaged for Brian Boru Samuel L. Slade, who is Detroit's favorite basso.

Hoyt's A Milk White Flag opened its season at Indianapolis this week. It is coming our way, and will reach here 24.

Effie Kamman, who recently signed with Davis and Keogh for Girl Wanted, is a Detroit girl, and last year was with Ward and Vokes.

In the company supporting Katie Emmett playing here last week were two Detroit girls, sisters, named Stella and Blanch Johnson. They have adopted the professional name of D'Arville Sisters. It is their first season, but they are doing well.

When Tony Pastor was at Whitney's last week he had in his co. Mr. and Mrs. William Clifford, who intend to start out for themselves next season in a farce-comedy which Mr. Clifford is writing, and which he has titled A Corker. KIMBAL.

DENVER.

Notwithstanding the waning season, the attractions at Manhattan continue to be of the same high order that have prevailed throughout the entire season. Sidney Rosenfeld's satirical comedy, The Club Friend, has been admirably presented by the stock co. week beginning Aug. 30 and has been delightfully acted. Edwin Arden portrays Steve Filbert, the club friend, in his characteristically excellent manner, while Charles W. King's Dr Jarvis, both in make-up and portrayal, was all that could be desired. Henrietta Crosman made a charming Mrs. Oaks, while Rebecca Warren as Sylvia, was, as usual, Rebecca Warren. George K. Edeson and Theodore M. Brown, in the roles of Makepeace Frawley and Maximilian Frawley respectively, made pronounced comedy hits. Mr Edwards, who is a comedian in the highest and best sense of the term, weighs to a nicety everything that he does, and appreciating the true dramatic value of the roles in which he appears, plays them with the earnestness that genuine comedy demands, and with a keen appreciation of his art that makes all of his portrayals as meritorious in themselves as they are gratifying and edifying to the audience. Theodore M Brown is a young actor of much ability, and the Denver public have long since learned to regard him as a most able exponent of his art, but in the role of Maximilian Frawley Mr. Brown essayed a character quite out of his line, and therefore the genuine hit that he made of it is all the more to his credit. His Maximilian was uniquely conceived and decidedly well acted, making a positive hit. Wallace A. Bruce also contributed a good bit of acting as Abram Oaks, his work in the first act as the nervous jealous, and irritable husband being particularly clever. During the past few weeks Bruce has had opportunities which he has utilized to prove that he is a good actor.

Her First Offense is the bill announced at Manhattan succeeding The Club Friend.

Annie Blancke's host of friends everywhere will be pleased to learn that she is gradually improving after a trying illness of nearly eight weeks.

At Elitch's Garden, week commencing 30, East Lynne has been the bill in the theatre. As it is certainly not a novelty, extended comment is unnecessary. Walter Edwards, Frederic Montague, Hugh Ward, Marguerite Fealy, Jessie Izette, and Minnie Freeman handled the roles assigned them excellently.

The stock co.'s season at Elitch's closes week commencing 7, when, by special request, The Lost Paradise, which made such a hit during the early part of the season, will again be presented. This will close the regular stock season, and Charles Schelling's Minstrels will then occupy the theatre for a week, and the Summer season will terminate 25, when Charles W. Goodyear, the genial and popular gentleman who has held down the gate ticket office throughout the season, will take a benefit, and Charlie's many friends predict it will be a rousing one.

Stark's Vienna Orchestra has been outdoing itself this week, and concerts have been given on the afternoons of 2, 4, a different programme being rendered at each concert. These concerts have become exceedingly popular with lovers of good music, and the Trocadero has been well patronized.

Ivy Baldwin made a balloon ascension at Elitch's 30, during which his balloon was blown into the trees, Mr. Baldwin being thrown therefrom, and sustaining such severe injuries that for a time his life was despaired of. However, he is improving, and is announced now to be out of danger.

There seems to be no hope for an early settlement of the Tabor Opera House matters. The litigation in regard to the Tabor has been in the courts for over two years. Judge Johnson, of the District Court, in a decision some time ago denied Mrs. Smith the holder of the second mortgage, the right to foreclose her mortgage. The attorneys for Mrs. Smith took the case to the Court of Appeals, which reversed completely the decision of Judge Johnson, and sustained Mrs. Smith's right to foreclose. The property was then foreclosed under Mrs. Smith's trust deed, and was bought in by her subject to the first mortgage which was held by the North-Western Insurance Company. Owing to a special contract in the mortgage, however, Mrs. Smith had to obtain permission of the court in order to assume possession of the opera house. Accordingly, when the matter again came before Judge Johnson, of the District Court, he decided that she was entitled to possession. The attorneys of Senator Tabor then desired to appeal from the decision, and at the hearing, Judge Johnson decided that his decision could be appealed from, and this opens the door for protracted litigation. Judge Johnson fixed the appeal bond, which Senator Tabor will have to give if he desires to continue the litigation to the Court of Appeals, at $500,000. Senator Tabor has ten days in which to give this bond. If he succeeds in doing so, it will doubtless prolong the litigation for nearly two years.

The Tabor Opera House will open for the fall season 7, the opening attraction being Clyde Fitch's Bohemia, in which Chas. Frohman's Empire Stock Co. is to appear. The co. will also present Liberty Hall and The Benefit of a Doubt during their Denver engagement.

Frederick Edward McKay is in the city in advance of The Empire Stock Co.

The Eisteddfod has been holding two sessions a day 1-3 in the huge auditorium at Arlington Park. One of the most successful of the many attractive features of this musical festival was the rendition of the "Hallelujah Chorus" from the Messiah by the Salt Lake Tabernacle Choir of 350 voices.

The first down-town theatre to open its doors was the Orpheum which has been improved in many ways, the foyer having been thoroughly renovated, and fresh paint liberally applied throughout the entire house.

The opening attraction 30 was Young and Kindsey's Columbia Opera co., presenting Milloecker's tuneful opera, The Black Hussar. While the co. contains no stars, it is quite well balanced throughout and gives a creditable performance. It is particularly strong in its choruses, and its entire performance went with a vim and dash that was most pleasing. Considerable credit is due to the excellent stage management of Charles E. Huntington, while T. Burt Parks, the conductor of the orchestra, handled it very satisfactorily. Among the principals of the company are Edwin Seamans, Phin W. Nares, George Kunkle, Jack Henderson, Kitty Marcellus, Jessie Mayhew, and Vivian Rossiter, all of whom were well received. The co. is playing at popular prices, and if the crowded house of the opening night, when people were turned away, may be taken as a criterion, it is going to do a good business. The latter half of this week Erminie will be given, and the attractions for the week commencing 6 are Said Pasha first half and Fra Diavola last half. The co. remains for three weeks. The Orpheum Theatre staff for the front of the house comprises George X. Beede, lessee and manager; George N. Beede, assistant manager; Charles A Beede, press representative, and Tom D. Stewart, treasurer.

Prof Gentry's Dog and Pony Show has been exhibiting at the Circus Grounds week commencing 30. The show is a pleasing and popular one, and has been playing to excellent business. F. E. CARSTARPHEN.

BUFFALO.

Ida Fuller, with a fine co. of vaudeville artists, appeared at the Star Theatre week of 7, playing to large houses all the week. Miss Fuller, who is a sister of La Loie, appeared in the four dances which her sister has made famous—the flower dance, the transformation, the fire, and the lily. Her method is closely allied to that of her sister. Miss Fuller's supporting co. was excellent. Louise Valentine in songs and dances, Harrington and Burns in a comedy act, John J. Burke and Grace Forrest in an exceedingly funny performance, Constanz and Ida in feats of strength, Conroy and McFarland in a lively lot of Celtic jokes, Jackley-Rostons, the Sisters Nichols as swells, Binns and Binns, and Leola Mitchell made up a thoroughly good vaudeville co. Thomas Q. Seabrooke, in Thoroughbred, 14-16.

H. Grattan Donnelly's comedy-drama, An American Girl, was the attraction at the Lyceum Theatre week of 7. R. E. Graham, the Bob Graham of Little Tycoon fame, played the principal comedy role. As an actor poor in worldly goods, who, through some misunderstanding is forced to leave the country, and is paid $500 for getting away, Mr. Graham had ample scope for the display of his talents as a comedian. Ida Bell as Jasmine, the American Girl, was very sweet and pleasing. The two child actors, Violet Moore and Becky Kaufmann, won the hearts of all who saw them. Others in the cast were good.

The Hanlon Brothers' New Superba will play the Lyceum week of 14.

Donnelly and Girard in The Rainmakers will give a single performance at Music Hall 14.

MARIAN DE FORREST.

OMAHA.

At the Creighton Theatre Tennessee's Pardner, an adaptation of Bret Harte's interesting story, to fair business 6, 7. Both play and co. are spoken of highly. The regular season at the Creighton opens 14 with Frohman's Empire Theatre Stock co.

At the Boyd Manager Crawford had as his opening attraction the Calhoun Opera co 2-6. They gave The Black Huzzar, Tar and Tartar, and Fra Diavola in an acceptable manner to good business. The Bittner Theatre co. in repertoire are doing fairly well at popular prices Sept. 7-9. J. R. RINGWALT.

GALVESTON.

Despite the hot weather incident to an unusually early opening of the season, a very fair gathering welcomed that event at the Grand 4, on which occasion Joe Hart and his clever co. in A Gay Old Boy supplied the entertainment. Every feature of the performance was good and received due appreciation at the hands of the perspiring audience. Next week A Night's Frolic.

In addition to the customary summer house-cleaning, the Grand has been generally renovated and now presents a bright, new, and improved appearance. The stage has also received its share of attention, and two new sets of scenery have been added, and other and minor improvements effected during the interim. The executive corps of the theatre remains practically unchanged; Dave A. Weis continues as manager, and Fred Weis bids fair to advance still further into the good graces of the public through the affable and courteous manner in which he attends to his duties as treasurer. Ed Pond, the veteran (in experience), will, as usual, greet all comers at the door.

Phil C. Greenwall, the Fort Worth magnate, and M. C. Michael, director of the destinies of the Lilliputians, were guests of the Grand management at the opening. C. N. RHODE.

TOLEDO.

The beautiful Valentine inaugurated the season 9, the attraction being Primrose and West's minstrels. Nearly every seat in the theatre was sold, and the boxes were well filled. The performance was up to date in every respect, and was well received. A Milk White Flag will be the next attraction, 21-23.

At the People's Fitz and Webster's Breezy Time pleased fair houses 6-9. Madame and Augustin Neuville 10-12 in The Boy Tramp and Cell 22. C. M. EDSON.

INDIANAPOLIS.

Hoyt's Milk White Flag was presented at the Grand 4 to large and well-pleased audiences. Roland Reed commenced a week's engagement in The Wrong Mr. Wright.

The English was opened for the season 7 by David Henderson's Extravaganza co. in Sinbad, which is a pleasing performance.

Tony Pastor commenced a week's engagement at the Park 7 (matinee daily) in the comedy drama, Coon Hollow. This is State Fair week, and the theatres will all be crowded. O. P. ENSLEY.

THE SCENIC ARTISTS.

"One of the objects of the Protective Alliance of Scenic Painters of America," said a member of the Alliance yesterday, "is to unite in fellowship the scenic painters so as to promote the artistic efficiency of their profession and the recognition of competent artists. The members of the Protective Alliance will recognize the abilities not only of its own members but of any scenic painter whose efforts they deem worthy, or meet with the approval of the press or public.

"It has been the custom too long to ignore talent in the ranks of the scenic painters, and they think it but right that at least a modicum of credit should be meted out to those deserving of it. An art committee will be appointed to visit every scenic production throughout the United States and pass judgment on the merits of scenic work, and by making a report which will be acted upon by the Alliance, the committee will be instrumental in giving credit in accordance with talent displayed. By these means the society sees a practical method of raising the standard of their efforts and gaining professional recognition of their abilities.

"At the last regular meeting of the members it was decided that a very great deal of the phenomenal success attending a recent scenic production in this city was due to the scenic painter, and the members of the Alliance feel it their duty to recognize that fact. Therefore, it was decided, in accordance with the objects of the Alliance, promulgated in their constitution, that Harley Merry and John H. Young be invited to a social gathering in order that the society might convey to them the high appreciation its members have of the abilities displayed in their work on the scenery in Under the Polar Star."

THE AMERICAN THEATRICAL EXCHANGE.

The opening of the theatrical season has given a new impetus to business at the American Theatrical Exchange. Theatres found themselves in want of attractions through companies failing to materialize, and managers availed themselves of the exceptional facilities afforded by the Exchange to secure companies for the unexpectedly opened time. The field covered embraces territory in all parts of the country, and the system employed enables patrons of the Exchange to receive the best returns for the money invested. During the past week William Gilmore, of Philadelphia; Wesley J Rosenquest, manager of the Fourteenth Street Theatre; Fred C. Whitney, manager of Rob Roy; Dr. Schiller, manager of the Lilliputians; George B. Bunnell, of New Haven, Conn.; A. Z. Neff, of Amsterdam, N. Y.; William R. Hayden, manager of Stuart Robson; Julian Magnus, manager of For Fair Virginia, and Carl Haswin, proprietor of A Lion's Heart, were among those who arranged business through the American Theatrical Exchange.

THE GREENWALL CIRCUIT COMPANY.

Reports that gladden the managerial heart have been received regarding the opening of the season over the Greenwall Theatrical Circuit Company's chain of theatres. In Texas, where Joe Hart, in The Gay Old Boy, has been the opening attraction, "standing room" has been the rule, and all records of big business broken. The Greenwall Theatrical Circuit Company have the most brilliant prospects for a record breaking season, and have a list of attractions to offer their patrons which will increase the popularity of this enterprising firm of managers.

OBITUARY.

Louis F. Barrett, brother of the late Lawrence Barrett, died at his home in this city on Thursday last. He was in his fifty-third year and had been connected with the profession for thirty years. His last engagement was with Nat Goodwin. His illness, dating from December last, prevented his going to Australia with Mr. Goodwin. His death was due to cancer. The funeral was held from his late residence on Saturday afternoon. The interment was in Trinity Cemetery. Mr. Barrett is survived by a widow and one daughter, Effie.

Edward Everett (Ned) Parker, a well known player of old man parts, died on Sept. 5 at Lake Placid, N. Y., from a fracture of the skull, received a few days before by a falling trunk belonging to the Lillian Mortimer company, with which he was connected. His home was at Everett, Mass., where the funeral occurred on Sept. 8.

There is more Catarrh in this section of the country than all other diseases put together, and until the last few years was supposed to be incurable. For a great many years doctors pronounced it a local disease, and prescribed local remedies, and by constantly failing to cure with local treatment, pronounced it incurable. Science has proven catarrh to be a constitutional disease, and therefore requires constitutional treatment. Hall's Catarrh Cure, manufactured by F. J. Cheney & Co., Toledo, Ohio, is the only constitutional cure on the market. It is taken internally in doses from 10 drops to a teaspoonful. It acts directly on the blood and mucous surfaces of the system. They offer one hundred dollars for any case it fails to cure. Send for circulars and testimonials. Address,
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MANSFIELD, Ohio, May 27, 1896.
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Very truly yours, A. E. Bell."

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

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She never saw the WALLA WALLA;
Poor Little Broadway Maid.

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CORRESPONDENCE.

ALABAMA.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern manager): Dixie Land 9.

MOBILE.—THEATRE (J. Tannenbaum, manager): This house opened the season 4, 5 with Betsy Jane; the play was good; the actors were above the average, and the audience large and enthusiastic at each performance.——ITEM: This theatre now presents a very neat and cosy appearance, having been thoroughly renovated. The staff remains the same.

MONTGOMERY.—MCDONALD'S THEATRE (G. P. McDonald, manager): ITEMS: Frederick Bryton supported by a good co., opened the season at this house, presenting Clay M. Greene's play, Forgiven, to enthusiastic audience 10. Jim the Penman 16.——ITEMS: Manager McDonald's staff this season will be Willie Posey, treasurer; Sol Finigan, door-keeper; and Professor Levin, musical director. The orchestra will consist of ten pieces and is considered one of the best in the South.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager,): House dark 1 and week.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., managers): Frohman's Gay Parisians to good business 1-3. Coming: Madame Sans Gêne. Mark Thall has accepted business management of this house.——OAKLAND THEATRE (F. W. Bacon, manager): William L. Roberts and Olive Martin in an elaborate production of Faust, to excellent business week beginning 1. Coming: Kennedy, the hypnotist, with a comedy by the Bacon stock co.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Chauncey Olcott closed a five nights' engagement 5, giving Mavourneen, The Minstrel of Clair, and The Irish Artist to fairly good business, and receiving many recalls. The Gay Parisians 7-9; Hinrich Opera co. 14-19; On the Bowery 24-26.——BURBANK THEATRE (Edward Malim, manager): Leonard Grover and his Alcazar co. appeared in My Son-in-Law to fair business week ending 6. Daughter for Daughter 7.——ITEM: F. C. Thompson, representing the Frawley co., is here looking after the coming engagement.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Chauncey Olcott in Mavourneen Aug. 31 to a fair and appreciative audience. The Gay Parisians 5; Steve Brodie in On the Bowery 23.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Empire Theatre stock co. presented Bohemia to a large house Aug. 24.——ITEM: Messrs. Dodge and Beasley have leased the Louis Opera House and opened 24. Popular prices will prevail.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Chauncey Olcott presented Mavourneen and The Irish Artist Aug. 27, 28 to splendid audiences. Mr. Olcott's singing elicited frequent applause, which he well deserved. The supporting co. were also well received.——KING'S CONSERVATORY OF MUSIC (F. Louis King, manager): Edward Davis gave a recital 29 and drew a good-sized audience, which seemed well pleased.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark 7 12.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark Aug. 30-6.——CITY HALL (P. Mack, lessee): W. Chatterton and co. played The Mail Girl to good business 5, 6. Mrs. Chatterton's songs pleased the audiences very much. Face to Face 12, 13.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark Aug. 30-5.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Rice's Excelsior, Jr., to large audiences week of 7. The co. includes Fay Templeton, Joe Ott, Arthur Dunn, the Clipper Quartette, and a handsome costumed chorus, and is produced with a wealth of scenery and accessories. Notwithstanding the advanced prices and the co. playing a week's engagement the attendance has been most gratifying. Pete Dailey 15; Temperance Town 19; Merry World 17; Girl I Left Behind Me 18; Rob Roy 19.——OPERA HOUSE (Jennings and Graves, managers): Cleopatra was presented 2, 3, with special scenery and rich costumes. Edmund Collier was featured as Marc Antony, and played the part with much force. Morrison's Faust drew good houses 4, 5; the electrical and mechanical effects were marked. Ada Bunther in The Bunch of Keys 7 to good business. Stetson's Uncle Tom's Cabin 8 was given with elaborate accessories to top-heavy house. Heart of the Storm 9, 10; Lion's Heart 11, 12.——ITEM: John B. Jeffery, former president of the Jeffery Printing Co., of Chicago, is in the city for a brief visit, and occupied a box at Excelsior, Jr., 8. Mr. Jeffery is a prominent Elk and past district deputy for the jurisdiction of Chicago.—Colonel E. M. Graves, of the Hartford Opera House, is terrifying suburban gold bugs with 16 to 1 shots, having been secured to deliver campaign orations throughout the State in the interest of the free silverites.—Lon Stevens, of this city, is doing a specialty with the County Fair.—D. L. Don, of Excelsior, Jr., is a baseball enthusiast, and, as did most of the members of the co., attended the games every day at Baseball Park, and rooted hard for the local club. He was at one time captain and catcher of the Long Island City team that won the championship of Long Island. Mr. Don many years ago made his theatrical debut in the first part of the local Elks' Minstrels.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Robert Mantell, with a splendid supporting co., presented the Corsican Brothers 4 to a packed house. Mr. Mantell repeated his many former successes in our city. Stetson's Big U. T. C. co. had a full house 5, and pleased the patrons by the sumptuous manner in which they put on this well-worn drama. Carl A. Haswin in a great production of A Lion's Heart 7-9 drew large and delighted audiences. The co. is capable. Daniel Sully in The Millionaire 10-12.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): A Texas Steer drew a good-sized and well-pleased audience 3. The co., while not up to the original, was a good one. Peter Daisey in A Good Thing to only fair business. Co., including Flora Irwin, is clever, but the piece as it stands needs revision. Keller 10; Uncle Tom's Cabin 12; Temperance Town 19.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Paul Cazeneuve in The Three Guardsmen 4 gave good satisfaction to good house. A. Q. Scammon co. in The Burglar 6 greatly pleased a fair house. Coming: Little Trixy 18.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Andrew Mack in Miles Aroon to good house 4. Kellar the Magician to good house 9.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Three Guardsmen 5 to light house; Morrison's Faust co. 8 to light business; Stetson's U. T. C. co. 9 to poor business. Lillian Lewis's co. in Cleopatra 12 to fair business.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The season opened up well 4 with Peter F. Dailey in A Good Thing. While the play contains many bright lines, there are some very broad songs and incidents which should be omitted. The specialties are good, and after being somewhat remodeled the farce will make a go. A Texas Steer to fair house 8. In the Heart of the Storm 11; A Temperance Town 17.——ITEM: John J. McNally, H. B. Harris, and E. Rosenbaum were all here attending the opening performance of A Good Thing.

ROCKVILLE.—OPERA HOUSE (J. H. Freeze and Co., managers): James B. Mackie opened up the season in Grimes's Cellar Door 8. The performance good. Side Tracked 10; good house and well-pleased audience.——ITEM: Manager Freeze is booking some good cos. for the season.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Rice's Excelsior, Jr., 4, 5; good business at advanced prices was the rule, despite terrific storm 5. Hoyt's A Texas Steer had a big house 7, who longed for Tim Murphy in title role. The magnetic Kellar had a small house 8, but a most enthusiastic one. His illusions were all admirably carried out.——THE AUDITORIUM (Mary V. Hawes, manager): Scammon's co. in The Burglar gave three satisfactory performances of The Burglar 4, 5 to large audiences. Willard Lee was the Labor Day attraction; 7, 8 In the Heart of the Storm, and clever, indeed, were the performances.——ITEM: The litigation over the possession of the Park City Theatre (Mary E. Hawes vs. Parsons and Jennings) was initiated in a formal hearing before Justice Nobbs 9, but continued to next week. Meantime the present managers retain possession.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Robert Mantell, supported by a strong co., appeared in Monbars 3. A large audience thoroughly enjoyed the entire entertainment. Satisfactory production of Faust by the Morrison co 7. Co. good, and scenery excellent. A Bunch of Keys attracted a good-sized audience 9. A Lion's Heart 10; In the Heart of the Storm 12; Excelsior, Jr., 14; Temperance Town 15.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): House dark 3-10.——OPERA HOUSE (T. Troy, manager): House dark 14-21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Burglar 11; Our American Cousin 16.

WINSTED.—OPERA HOUSE J. E. Spaulding, manager): A Bunch of Keys 8 to a large and delighted audience; specialties very good. The Burglar 10; Our American Cousin 15.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The regular season was opened by Hoyt's A Texas Steer 4, to a very large and well-pleased audience. Robert Mantell's Monbars was produced 5; good-sized and very appreciative audience. The production was of unusual merit. Mr. Mantell received several curtain calls. Uncle Tom's Cabin co. 11.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): House closed the present week for the purpose of heightening stage. Herrmann the Great 23.

DANBURY.—TAYLOR'S OPERA HOUSE (T. A. Shear, manager): Mackie played Grimes's Cellar Door to a fairly good house 5; performance fairly good.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, manager): This house opened its season 7 with Blaney's A Bow Wanted to an immense audience. The Limited Mail 10; Margaret Fuller 14, 15; Wang 16; My Friend From India 19; Mr. and Mrs. Grandin 21.——BIJOU (John Simone, manager): The Rose Hill English Burlesque co. opened the season at this house, appearing 3-5. It was also the beginning of their own season, and the large audiences present demonstrated the worth of their performance. They begin with a burlesque, Champagne and Oysters, in which J. Herbert Mack, John E. Cain, Marie Rostelle, Blanche Newcomb, Alfie Willard, and Norma Browne are prominent in making its success. The specialties deserving particular mention are those of Willard and Browne, Cain and Mack, and Barton and Eckhoff. A Jolly Night 24-26; Daniel A. Kelly 21-23; Big City Girls 24-26.

FLORIDA.

PENSACOLA.—Season opened 3 with J. C. Stewart's Betsy Jane, to small house. McIntyre and Heath, 11.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): McIntyre and Heath in Dixie Land 4, 5 to only fair business. 8 Bells 14, 15; Joe Hart 16; Bert Coote 17.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): House will open 15 with Jim the Penman.——ITEM: Frank Springer has returned from New York, where the attractions he booked include Jim the Penman, Bert Coote, Field's Minstrels, and Corinne.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The season opens here 18 with Bert Coote.——ITEM: Among the attractions booked are Corinne, Fred Warde, Louis James, Rhea, Night's Frolic, Margaret Mather, Private Secretary, Emily Bancker co., Mabel Paige, and May Davenport.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Jim the Penman opens the house 14.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): House dark week of 7. Season opens with Jim the Penman.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. H. Pinney, manager): Prof. D. M. Bristol's Educated Horses 3-5 to good houses.

WALLACE.—OPERA HOUSE (Richard Dixon, manager): House dark week of Aug. 31. Callicotte Comedy co. week of 7.

ILLINOIS.

PEORIA.—THE AUDITORIUM (Augustin Neuville, lessee; A. R. Waterman, resident manager): This house will open 21 with Mr. Neuville's own co. for three nights in The Boy Tramp. J. C. Lewis's Si Plunkard 24-26.——GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The new Grand opened 1 with Scott Marble's melodrama, Tennessee's Pardner, to fair business. Al G. Field's Darkest America 2 to big house, in spite of a rainy night. George Tichner rejoined the co. here. Hoyt's A Midnight Bell, with Digby and Laura Joyce Bell, matinee and night 7 to good houses and well-pleased audiences. Imro Fox and his specialty, A Bowery Girl, 11; The Ensign 16; Clay Clement in The Bells 18.——ITEMS: F. W. Chamberlin and a party of friends came over from Burlington 7 to see A Midnight Bell, and they all reported a most enjoyable time.—T. W. Barhydt spent 4, 5 in Burlington.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Al G. Field's Darkest America 3 opened the season to a crowded house, and gave good satisfaction. Clay Clement in The Bells 5 to large and appreciative audience. Bowery Girl 8; Roland Reed 9.

AURORA.—OPERA HOUSE (J. H. Plein, manager): Lincoln J. Carter's The Defaulter 3; good performance to fair-sized house.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, manager): Past Mail 1 to big business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Lincoln J. Carter's Past Mail 7 to a small audience; poor performance.

CLINTON.—NEW OPERA HOUSE (John B. Orthurs, manager): Clara Schuman Ladies' Orchestra opened this house 7 to good business; audience well pleased.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Holdons did a remarkable business during County Fair week 7-11. A handsome floral piece was presented to the co. at the close of the engagement by their friends, inscribed "Success to the Holdens." A Midnight Bell 12.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. Shoaff, manager): Wolford and Holmes played to profitable week's business 1. Hi Henry's Minstrels booked for 16; Charles A. Gardner in Fatherland 19; J. C. Lewis's new Si Plunkard co. 22; Lester and White in A Booming Town Oct 1; Louis James in The Gladiator 3.——ITEM: Several improvements have been made in this house.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Van Dyke Eaton co. Aug. 30 in week of repertoire to good business. Fabio Romani 7; an excellent performance to fair business.——ITEM: The interior of Opera House has been repainted, and presents a very neat appearance.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Coming: Graham Earle co. week of 28.

BLOOMINGTON.—NEW GRAND (C. E. Berry, manager): Morgan Gibney, supported by the Holden Comedy co., closed a week of fair business 7 at popular prices. Digby Bell and Laura Joyce Bell in A Midnight Bell 8 to fair-sized audience. Pulse of New York 22; McCabe's Minstrels 23.

EAST ST. LOUIS.—MCCASHLAND'S OPERA HOUSE (Frank McCashland, manager): Al G. Field's Darkest America opened this house for the season 5; large house; good performance. Herne, the magician, 6 drew a fair house; clever performance. Fast Mail 12; Coon Hollow 13; Darkest Russia 29.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Holden's Comedy co. 8-9 to full houses; good satisfaction. Charles Dickens's Players 17-19; Stuart Murray 21-23.

GALESBURG.—THE AUDITORIUM (F. E. Bequist, manager): Josh Spruceby 7 to large house. Bowery Girl 10; Midnight Bell 11; Clay Clement 17; The Ensign 18; John Griffith 23; O'Dowd's Neighbors 28; Railroad Ticket Oct. 1; Otis Skinner 6.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Marie Wellesley's Players in repertoire Aug. 31-2 to fair houses; co. fair. Milton and Bradbury's co. in Lost in Egypt 7 to small but well-pleased audience.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, proprietor): The season opened Aug 31 and week with the Emma Warren Dramatic co.; business excellent. Miss Warren reports it the best week stand in the State. Co. strong, and gave able support. Dayton-Kern Concert co. 30.

PEKIN.—ITEM: The Turner Opera House, under the management of Phil Becker, opened the season 5 with Lincoln J. Carter's production of The Fast Mail.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Side-Tracked 3; fair performance. Imro Fox 8; good entertainment. Clay Clement 19; Mathews and Bulger 25; Louis James 30; Fast Mail Oct. 8; Gormans 13.

SEASON 1896-97.

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INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The house is now out of the hands of the painters and decorators and is ready for the opening, 12, when Hi Henry's Minstrels will be the attraction.——ITEMS: The house has undergone a number of improvements, which largely adds to the comfort of its patrons. The interior has been finished in a delicate pink and blue, the boxes changed, and 250 incandescent lights put in, 150 of which are to be used on the stage. The dressing rooms, twelve in number, have been thoroughly renovated and are made as comfortable as possible, while the stage has been equipped with a number of appliances which will greatly enhance the beauty of the scenic effects. The balcony, just erected, has made a decided improvement in the entrance, and, taken as a whole, this theatre is now as fully equipped and as comfortable as any in the State. Manager Cline has made the following appointments for the season: W. B. Cline, treasurer; Berry Harbeson, stage manager; Nelson H. Scatten, electrician; George Ryland, chief usher; David Beard, props, and William Paluson, leader of orchestra.—J. C. Knapp and F. Rebertoy, agents of Hi Henry's Minstrels, were here last week billing their attraction.—Walter T. Floyd writes that he has joined the forces of Kennedy, Gulick and Co., taking the advance of Siberia.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The theatre has undergone its annual overhauling, and is looking forward to a good season's business. The season opens 10 with Hi Henry's Minstrels. Private Secretary 18; Katie Emmet 25; A Breezy Time Oct. 6.

HARTFORD CITY.—VAN CLEVE THEATRE (George Tait, manager): McCabe's Minstrels opened the season 7 to crowded house; receipts, $125; general satisfaction. An excellent band and orchestra accompany the minstrels and are one of the many features. Professor D. W. Sanders's School of Performing Dogs and Monkeys add much to the success of the performance. J. W. Brewer, Webb Williams, and H. Good, all in dancing specialties, are fine; the balance of the cast, with but few exceptions, are above the standard. House dark 14-19.——ITEMS: The following are a few of the attractions booked for the season: Wild Goose Chase, Columbian Vaudevilles, Hoosier Fair, The Burglar, Elihu R. Spencer, South Before the War, Peck's Bad Boy, and Hi Henry's Minstrels.—Grimes's Cellar Door co. have canceled their date of 30.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Leslie and White in A Booming Town made a decided hit 5. The piece abounds in clever specialties. Those deserving mention were Leslie and White, Al Lawrence, the Loring Sisters, Ada Jewell, and Kitty Beck. A Barrel of Money gave entire satisfaction 8 to fair business. The specialties of Gracie Emmett and Bert St John were excellent.——ITEMS: Dan Bailey joins Jessie Mae Hall co. 10 to do leads.—Bert Leslie is at work on a Burlesque for next season entitled Jack and Jill, and also a piece for Edward Griffin called The Isle of Bromo-Seltzer.—The season of A Barrel of Money closes 9 at Muncie, Ind.

LOGANSPORT.—DOLAN'S (William Dolan, manager): Murray and Mack 12; Charles A. Gardner 17.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Hi Henry's Minstrels 3 to good business. Madge Tucker opened 7, for a week, to good business. Murray and Mack 15; Rose Hill 17.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): A Barrel of Money 7 to fair business. Hi Henry's Minstrels 16; Katie Emmett 25.

UNION CITY.—CADWALLADER THEATRE (C. W. Wait, manager):—The Tornado 8 to fair house; performance good.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Madame and Augustin Neuville in The Boy Tramp 9; very good performance to fair business. Devil's Auction 19; Other People's Money 25.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Henderson's Comedians Aug. 31-5 to poor business; poor performances. House dark 14-19.

BRAZIL.—MCGREGOR OPERA HOUSE (S. M. McGregor, manager): Pulse of New York 17; Madame Phelps's Repertoire co. 21.

FRANKLIN.—AUDITORIUM (A. D. Miller, manager): Hi Henry Minstrels 4; attendance good; performance fair.

PORTLAND.—OPERA HOUSE (H. H. Woodsmall, manager): The Tornado opened this new house 5 to $350; performance well received. Hi Henry 14.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): The Tornado 3 to fair house; audience well pleased.——CARLISLE HALL (D. Carlisle, manager): Dark 7-12.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Hi Henry's Minstrels 5 to good business; one of the best minstrel shows ever seen here.

TERRE HAUTE.—HARRISON PARK CASINO (James B. Dickson, manager): Al G. Field's Minstrels gave an excellent performance to good business 3. Miller's Royal Circus 7-12 to fair business at popular prices.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): McCabe's Minstrels, colored, 4 gave the poorest performance ever seen here. Holmes and Wolford co. commenced a week's engagement 7 to S. R. O.

EVANSVILLE.—GRAND (King Cobbs, manager): The season opened 4 with Al G. Field's Minstrels to splendid house; performance good.——PEOPLE'S (T. J. Groves, manager): A Barrel of Money drew good house 6. Darkest America 13.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Al G. Field's Minstrels and Utopia 5 to S. R. O.; performance the best ever given by a minstrel co. here. The Pulse of New York 16; Si Plunkard 21.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Tornado 4; good performance to good business. Jessie Mae Hall opened the week of 7 to a crowded house; performance very good. Hi Henry's Minstrels 15; Clay Clement in The Bells 28.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): The Private Secretary opened the house here 9 to a good-sized audience. The play was well received and kept the house in an uproar of laughter from start to finish.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Clay Clement and a very capable co. opened the season 1 presenting The Bells for the first time here to a large and stylish audience. His work as Mathias was heartily applauded. His presentation of the New Dominion 2 was greeted with a large and well-pleased audience. O'Dowd's Neighbors to good business 4, very satisfactory performance. Tennessee's Pardner to fair business 5. Jules Grau Opera co. opened a week's engagement (Fair date) to good business 7. The co. is an excellent one and pleases all.——GRAND OPERA HOUSE (William Foster, manager): The Grand was opened 17 by Meritt and Davis's McSorley's Twins to a large audience who enjoyed the performance. The co. is composed of clever people, and the Sisters Gehrue do one of the cleverest buck dances ever seen upon a Des Moines stage.

DECORAH.—GRAND OPERA HOUSE (B. B. Moss, manager): Woodward Theatre co. 1-5 to fair business and good satisfaction. Schubert's Orchestra 10.——ITEM: The Grand is be lighted with electric lights, a great improvement.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Hoyt Comedy co. closed a good week's business 6. John Kenyon and Erma Weste, of the co., were married 5. Kenyon gave the co. and the attachés of the house a supper on the stage after the performance. O'Dowd's Neighbor's 14; Fabio Romani 16; Griffith's Faust 18; Imro Fox 22.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Charles Macklin, supported by a co. of superior excellence, in Fabio Romani to a good house and excellent satisfaction.——ITEMS: Bartel's Theatre opened 1.—Otis Bowers, of Beach and Bowers minstrels, is spending his vacation here with his people.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Tennessee's Pardner 3 to rather light attendance. Charles B. Hawkins as Gewilliker Hay was well received and made a decided hit. A Midnight Bell 6 drew a fair house and gave a pleasing performance, Digby Bell as the Deacon and Ed Redway as Martin Tripp even excellent. O'Dowd's Neighbors 9, Snowwhite by local talent 17, 18.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Fast Mail opened season 1 to large business. Jule Walters's Side Tracked 10; Tornado 17; Murray and Murphy 23.

BOONE.—PHIPP'S OPERA HOUSE (Ben B. Wiley, manager): Imro Fox's Specialty co. 17; The Defaulter 25.

MISSOURI VALLEY.—NEW THEATRE (William Hatmon, manager): Si Perkins 7 to light business; performance fair. House dark 13-20.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Tennessee's Pardner pleased fair house 4; good co. Fabio Romani 11; Side Tracked 17.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Si Perkins to good business 4; Buffalo Bill's Wild West 22.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Murray and Murphy in O'Dowd's Neighbors 3 to large and appreciative audience, performance being up to date. B. S. Spooner's Comedy co., which canceled date of 14, will appear later in the season. House dark 7-12.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): A fair house greeted Jule Walters in Side Tracked 8; co. good and evenly balanced. Murray and Murphy 24.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): Murray and Murphy's Comedians in O'Dowd's Neighbors 8, and played to fair business. Lincoln J. Carter's The Defaulter 15.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Roland Reed opened regular season 8 in The Wrong Mr. Wright. Isadore Rush and Charles Coote shared the honors with Mr. Reed. Mr. Coote's Lord Brazenface was the finest piece of character acting seen here in a long time. Mr. Reed has many friends here and the attendance was all that could be desired. Aiden Benedict's Fabio Romani 9; light house.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): A Bowery Girl 9 drew a fair house only, owing to strong counter attraction in the shape of an outdoor Kirmess under local auspices. Florrie West is the star of the Bowery Girl co., and is a soubrette of more than ordinary talent. The co. throughout is strong and give a pleasing performance. Imro Fox 12; Clay Clement 14.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Uncle Tom's Cabin, 2, 3, and matinee 5, by local talent for the benefit of our Orphans' Home. Marc Robbins made a capital Uncle Tom, James Moore was an ideal Legree, Roy Crawford (son of Manager Crawford) an excellent Marks, and Orville Taylor played George Shelby. Among the ladies Ora Samuels showed much ability as Eva, and Emily King as Topsy was up to professional standard. The programme was an artistic and financial success, and an agreeable relief from the general class of charity programmes. Tennessee's Pardner, 12.

GIRARD.—FIRMAN'S OPERA HOUSE (Fred. Firman, manager): Sharpley's Lyceum Theatre co. open 21-26.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): A Romance of Coon Hollow 6 to fair house.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Edwin Travers co. in The Private Secretary opens the house 14.——ITEM: Manager O'Connell has added a complete orchestra.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Private Secretary opens the house 11; Corinne 16; Darkest America 23; Grimes's Cellar Door Oct. 14.

BOWLING GREEN.—(POTTER'S OPERA HOUSE (J. M. Robertson, manager): Punch Robertson 8 for five days.

MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C. Tukesbury, proprietor): Thomas E. Shea in Man-o'-War's-Man 3-5. Dr. Jeykll and Mr. Hyde 4 to big business. George Wilson and Belle Theodore in Shore Acres 7, 8 was greatly enjoyed. Brothers Byrne in 8 Bells 11, 12; Nellie McHenry in A Night in New York 14, 15; The Girl I Left Behind Me 16, 17; Southern Soil 19; Cotton King 20; The Fatal Card 25.——CITY HALL (George H. Libby, agent): Guy Brothers Minstrels 7 to good business. Jacob Litt's The Last Stroke 11, 12; Kellar 14.——PALACE THEATRE (Mackley and Littlefield, proprietors): Vaudeville week of 7 to large houses.——RIVERTON PARK: The Aeolians 7-12, assisted by Manuel Rowan, late with Primrose and West, to good business.——ITEMS: Thomas E. Shea was taken sick here 4, and had to be attended by two physicians, during his production of Dr. Jeykll and Mr. Hyde. He fainted dead away after the first act, but showed great fortitude and finished the piece. He was warmly encored by the audience for his nerve.—M. J. Byrne, ahead of 8 Bells co., was in town 5. He reports business excellent.—H. Quintus Brooks, advance agent for The Girl I Left Behind Me co., was here 8.—The following are included in the roster at the Palace Theatre this week: John Sanders, Andy Waldron, William Smith, W. J. Brine, Jennie Cale, Rena Sanders, Misses Marshall, Earl, Grant, Brigham, Fuller, Page, and the California Trio, Misses Coogan, Rand, and Tate.—Peak's Island Pavilion closed its most successful season 8 to packed house. During the performance the ushers presented McCullum with a silver shaving mug; McCullum presented Manager Henry with an elegant traveling suit; Misses Ingram and Andrews presented McCullum with an elegant Elk button; a solid silver satchel tag from Mr. and Mrs. Armstrong; a gold-mounted cane from Mrs. Pargo, and a pipe from Mrs. Davis.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Shore Acres 2, with the favorite, George W. Wilson, in the title-role, supported by a fine co., to a large and well-pleased audience; play well staged. McAuliffe and Greene's co. opened for the week of 7-12 to a packed house; one of the best popular-priced cos. ever seen here. The vitascope is a leading feature.

LEWISTON.—OPERA HOUSE (E. A. Mitchell manager): Guy Brothers' Minstrels 8 to small business; fair performance. Last Stroke 10; Girl I Left Behind Me 12.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The McAuliffe and Green co. closed a week of good business 5; the S. R. O. sign out before the curtain went up both afternoon and evening. The Byrnes Brothers' 8 Bells gave good satisfaction to a large audience 8.——ITEMS: Manager William B. Gross, of the Shore Acres co., was in town 11.—The Last Stroke comes 14, election night, and returns will

be read from the stage.—Coming: Shore Acres 18; Cotton King 22; Stetson's Uncle Tom's Cabin 28; Texas Steer 30.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): The Gormans in Gilhooleys Abroad 10, Thomas W. Keene in Richard III. 21; Gus Hill in Vanity Fair 23; Tompkins's Black Crook co. 27.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Gormans in The Gilhoolys Abroad pleased a fair house 9. Gorton's Minstrels 18.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Dark during the month of September on account of rebuilding.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Grimes's Cellar Door booked for 17 canceled. Barlow Brothers' Minstrels 19.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Girl I Left Behind Me was presented by an adequate co. to good business 5. The new Susie Kirwin Opera co. opened season here 7 and week, playing Carmen, Madame Favart, and Queen's Lace Handkerchief. Favart proved the favorite. The co. is elegantly costumed, and has some fine voices. Miss Kirwin could not fairly be criticised, as she was nearly ill with a cold and the nervous stress of opening, but, under the circumstances, did well. Ben Lodge, the comical Brown of the light opera stage, is with the co., and furnishes moments of hilarity; and Carla Englander, Dorothy Humbert, Clayton Ferguson, Jack Kingsley, Douglas Flint, and Arthur Beauparlant have good presence and singing ability. The busiest one of the whole co. is Mr. Flint, who, owing to the illness of Manager Leggett, has to look after his work at the front of the house and elsewhere, besides appearing in the cast each night. The Dazzler shines again 14; Peter Dailey as A Good Thing will be pushed along 16; and 18, 19 (with matinee) Excelsior, Jr., will through the village pass.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Waite Opera co. finished a successful week's business 5. Labor Day brought Julius Cahn's co. in The Girl I Left Behind Me for a matinee and night performance. They gave much satisfaction, and drew the usual holiday houses. Duncan Preston and Adele Block led by clever acting. Nellie McHenry in A Night in New York s played to a fair business. Shore Acres 9, 10; Kellar 11, 12.==MUSIC HALL (W. H. Boody, manager): Atkinson's co. in Peck's Bad Boy 3-5 delighted good-sized audiences. Age does not seem to diminish its drawing powers. Cleopatra 7-9 with Edmund Collier and Mary Anderson in the leading roles. The piece is well staged and played, but is drawing light houses. Malley's Comedians 10-12; Slaves of Gold 14-16.==LAKEVIEW THEATRE (Davis and Drown, managers): Kendal Weston and co. gave One Touch of Nature, and My Uncle's Will Aug. 31-5; attendance, despite the cool evenings, was good. Although booked to close this week, they will continue until further notice. The Alabama Troubadours were the attraction at the Park Aug. 31-5.==ITEM: It is reported that Kendal Weston has secured control of the Savoy Theatre, and will play a stock co there during the season.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bagrett, manager): The regular season at this house opened 4 with Nellie McHenry in her new play, A Night in New York; business large and play made a big hit. The Dazzler 9; good business. Will West's beer song was the hit of the evening. Slaves of Gold 12; Katherine Rober 14-19.==ITEMS: Business here has opened big, and from the present outlook it would seem that the present financial depression would not effect theatrical business in this city.—H. Grattan Donnelly made his first visit here 4. He is with the Nellie McHenry co., getting his new play into shape.—Manager Sanderson, of the Leominster Town Hall, will present Shore Acres as his opening attraction 14. He has some excellent bookings.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): May Irwin in The Widow Jones 3 drew and pleased a large audience. The Cotton King 4, 5 had small houses. Arnold Reeves co. opened a two-night engagement Labor Day to large business. The Girl I Left Behind Me 9 pleased a small house. Saved From the Sea 14, 15; Faust 16, 17; The Last Strobe 18-19.==RICH'S THEATRE (Charles A. Taylor, manager): The London Gaiety Girls 3-5 drew fair business. Side Tracked opened for three nights Labor Day to a packed house, and gave best of satisfaction. Incog 10-12; Peck's Bad Boy 14-16; The Burglar 17-19.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Black Patti's large co. opened 10 to good business. It was a distinctly creditable first performance, and showed the effect of careful and frequent rehearsals; the programme is a hodge-podge of entertaining character. It begins with a musical skit, entitled At Jolly Coney Island, which serves to introduce several excellent singers. Bob Cole as Willie Wayside, the tramp, was a big hit. The tumbling of Davis and Goggins was unusually clever. The McIntosh act was too long by half, and needs pruning. The latter half of the programme was different to an operatic kaleidoscope, and introduced Black Patti, who was in fine voice; May Bosee, soprano; Madame Simpson, contralto; Lloyd Gibson, tenor; and C. L. Moore, baritone. The selections were from the Bohemian Girl, Il Trovatore, and other operas, and were enthusiastically received.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): This house opened 4 with Byrne Brothers' 8 Bells; house fair. Peter Dailey 7 to a good house; co. very good, and the piece went with a rush.==ITEM: The house has been renovated, new scenery painted, and a fine list of attractions booked for the season.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The sixteenth regular season opened with Byrne Brothers' 8 Bells 5-7 to big business. Peter F. Dailey presented his new piece, A Good Thing, to a fair audience 9. Nellie McHenry 10; Shore Acres 12; Lewis Morrison 14; Kellar 16; Thomas E. Shea 17-19.==ITEM: Clara Beckwith, the swimmer, and Balabrega, magician, opened at Glen Forest 7 for week.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Lewis Morrison and his co. in Faust 7 to a large and highly-pleased audience. Waite's Opera co. 14-19.

MARLBORO.—THEATRE (Professor F. W. Riley, manager): The Dazzler 7, afternoon and evening, to crowded houses. Peter Dailey in his new farce-comedy, A Good Thing, to very fair business 8; best farce-comedy ever seen here. Mr. Dailey made quite a hit in his different roles, and kept the audience in an uproar. Flora Irwin also came in for a share of honors, as did James T. Kelley, Charles J. Stone, and Ollie Evans. The Americus Comedy Quartette responded to numerous encores. It was, indeed, "a good thing." Uncle Tom's Cabin 16; Texas Steer 19; Dan Scully 24; Faust 26; Nellie McHenry 30.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Byrne Brothers' 8 Bells 2 to a good house, and gave excellent satisfaction. Great Diamond Robbery 7 to a packed house; poor satisfaction.

AMESBURY.—OPERA HOUSE (J. R. Oldfield, manager): Byrne Brothers in 8 Bells 3; performance was good and gave the utmost satisfaction; business fair. Morrison's Faust was beautifully presented 8. Thomas Shea 14-16; Cotton King 25; Nellie McHenry 30.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The season at this house opened with the Atkinson Comedy co. in Peck's Bad Boy 7 to good business. The Dazzler drew a medium-sized audience 8. Slaves of Gold 11.

HOLYOKE.—OPERA HOUSE (W. E. Kendall manager): Grimes's Cellar Door 4 to small house.==EMPIRE THEATRE (Gordon and Bellows, managers): Cleopatra 4, 5 to fair business; satisfactory performances; costumes and stage-setting being unusually good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Cotton King co., under the management of W. A. Brady, opened the season 3 to a large and well-pleased audience. Stetson's U. T. C. co. 15; Washburn's Circus 16.==ITEM: The Cotton King co. came directly from New York. Although it was their first night, everything worked smoothly. Mr. Brophy, leading man, has relatives here, who were pleased to meet him after the performance.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): The season opens 18 with Morrison's Faust.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): Peck's Bad Boy 9; business light. Morrison's Faust 19.==DAVIS OPERA HOUSE (J. W. Caverly, manager): House opens 11 with The Girl I Left Behind Me.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Black Patti Troubadours played to good business 11, giving satisfaction to all. James O'Neill 17.==ITEM: Mary Horne-Laven appeared here in concert 11, and, as usual, delighted a large audience.

LYNN.—THEATRE (Dodge and Harrison, managers): The Last Stroke 7 and matinee; good performance to crowded houses. Peter Dailey in A Good Thing 10; performance good; house large. Lewis Morrison in Faust 11, 12; The Power of Gold 17; James O'Neill in Monte Cristo 19.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): James O'Neill in Monte Cristo 7 gave an excellent performance to a large and enthusiastic audience. The Dazzler 12; Jacob Litt's new Cuban play, The Last Stroke, 22.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Fitz and Webster in A Breezy Time 3 to fair and well-pleased audience; co. good. Boy Tramp 15; Devil's Auction 17.

JACKSON.—HibbARD OPERA HOUSE (Waldron and Todd, managers): Fitz and Webster in A Breezy Time 4 to good house, co. good, and specialties introduced new and up to date. Finnegan's Ball 11.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): The season opened most auspiciously with Vale's Devil's Auction 7, and during the entire State Fair week did good business. The dancing and scenic effects were the features of the performance. Old Homestead Oct. 2, 3.==GRAND (O. Stair, manager): Ward and Vokes 7 scored a hit. The comedians, assisted by a number of excellent people, gave a performance that caught the town; business good.

MANISTEE.—OPERA HOUSE (Ed Johnson, manager): Evelyn Gordon in repertoire at popular prices week of Aug. 31 to the largest business in the history of the house. S. R. O. sign out every night, and on several nights numbers turned away. Miss Gordon is very clever and made many friends here. They play return engagement week of 21.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark week of 1. Lanigan's Ball 10; Metropolitan stock co. week of 21.==CALEDONIA PARK CASINO (F. H. Knapp, manager): An open-air production of Ingomar was given by Mr. and Mrs. Francis Labadie, and a good co. Aug. 31-2. The forest trees and evergreens made the scene very realistic, and particularly adapted to the play; performance fine; business not as good as expected, owing to cold weather. Mr. and Mrs. Labadie in sketches at advanced prices 2-5; attendance good. Professor A. H. Beebe will produce the opera, Daisy Deane, with local cast, 8-10.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): The season will be opened by the Evelyn Gordon Comedy co. week of 14; Old Homestead Oct. 1; In Old Kentucky 16; Uncle Tom's Cabin 19, The Hustler 26.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): William Owen and co. 1-6; excellent co.; fair attendance. Charles H. Yale in Devil's Auction 14.==THAYER'S OPERA HOUSE: Dark week ending 8.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): A Breezy Time 5 gave an enjoyable performance to a very small house; the co. had another breezy time at the Elks' parlors after the theatre closed. The Wyoming Mail 8; fair house. Boy Tramp 14; Jolly Old Chums 19.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Baldwin-Melville co. in popular plays and prices drew S. R. O. houses 7, 8. Lanigan's Ball pleased a large audience; singing and specialties were excellent. Wyoming Mail 10.==ITEMS: The regular opening of the house will take place the last of the month. Manager Davidson has thoroughly renovated the theatre and has an excellent line of attractions booked.

BENTON HARBOR.—ITEM: By the burning of Vore's Grand Opera House this city is left without an opera house, but Manager J. A. Simons and others are now perfecting plans for a ground floor house, which, it is promised, shall be the equal of any in the State.

MINNESOTA.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): W. A. Mahara's Minstrels Aug. 25 to a large house; poor performance. Carter's Fast Mail 3 to fair business. Our Boys by local talent 11; Side-Tracked 14; Tornado 18.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark week ending 5; Fast Mail 8; The Tornado 22; Town Topics 24.

MANKATO.—THEATRE (Jack Hoeffler, manager): Mahara's Minstrels 3 to packed house. Fast Mail 5 to big house. Tornado 25; Fabio Romani 25.==ITEM: Charles P. Hoeffler closed with Hoeffler-Burns co. and joined his brother here 6 to take charge of the advertising and stage.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager Aug. 31-Sept. 1): Mahara's Colored Minstrels at popular prices Aug. 7-1; good business.==ITEM: Will F. Mollitor, an old Winona boy, will be treasurer of the Alabama co.

DULUTH.—THE LYCEUM (L. N. Scott, manager): The house opens for the season 14 with Jules Grau Opera co.

MISSISSIPPI.

NATCHEZ.—OPERA HOUSE (Herring and Crosby, managers): The regular season opens here 24 with the Belle Boyd co.==ITEM: Boyd Swainston is spending the Summer with her parents at Holly Springs.

WATER VALLEY.—TEMPLE OPERA HOUSE (Gardner and Clark, managers): Al G. Field's Minstrels open the house Oct. 3. Florrie West 23 in A Bowery Girl.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): A Bowery Girl will open for four nights 9, followed by Bristol Horse Show 14-16.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): The A. V. Pearson co. concluded a week's engagement 5, playing to good houses and giving general satisfaction. Good co., fine scenery, and horses. The Bowery Girl 15.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrel, managers): Griffith's Faust co. 4 gave a good performance to a small house. Keene, the magician, 12; Modern Woodman 15.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): American Dramatic co. in repertoire Aug. 30-6; business satisfactory.==ITEM: Dwight Allen, late of the Alabama co., joined the American Dramatic co. while here.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Sharpley's Lyceum Theatre co. Aug. 31-5 to crowded houses nightly; satisfactory performances. Keene, magician, 11; A Modern Woodman 17.

COLUMBIA.—HATTON OPERA HOUSE (B. E. Hatton, manager): Griffith's Faust pleased a good house 4. Keene, magician, 14; Modern Woodman 16; Wallace Circus 17.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Dellmar Stock co. Aug. 31-5 did big business; S. R. O. the last two nights. Coming: McCabe's Minstrels.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Murray and Murphy delighted a good-sized crowd Aug. 28. Si Perkins comes 8.==ITEM: Manager E. C. Usher has been quite ill for the past two weeks, but is able to be about at business again.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Lewis Morrison in Faust delighted a fair-sized audience 5. Nellie McHenry 12; New 8 Bells 15.

NASHUA.—THEATRE (A. H. Davis, manager): Nellie McHenry's new play, A Night in New York, gave a good performance to fair receipts 7. Lewis Morrison drew a large audience to witness Faust 9. The piece was finely staged. 8 Bells 17; A Trip to Chinatown 18; Shore Acres 22.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Waite's Comic Opera co. in repertoire 7-12 to good business.==GORMAN'S THEATRE (Charles J. Gorman, manager): Turner's English Girls 7-9 did well, McHenry's English Swells rounding out the week.==ITEM: This is the semi-centennial anniversary of Manchester this week, and the various amusement places have reaped their share of gain from the visiting thousands.

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DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Lewis Morrison presented Faust for the third time in this city to a large and well-pleased audience 4. The Last Stroke, direct from the Boston Theatre, gave one of the best performances ever seen here 8, audience well pleased.

NEW JERSEY.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Gorman Brothers in Gilhoolys Abroad 4; light house, pleasing performance. The piece and co. showed a decided improvement over last season. Dolly Brooks Mestayer was perfection as the gay young widow. The White Crook 7 was heartily received by a good-sized audience. The majority of the specialties were good, and included Gertrude Frey, soprano; Anthony and West, Baisly and Henderson, John H. Kerr, Frankie Gorman, Trueheart and Kennedy, and Sam Green. Both Marion Baisly and Lida Stone did clever business in the burlesque. The County Fair 11; Wang 13.==ITEM: Anna Crouch has taken the place of Helen Hill in The White Crook co.

NEWARK.—THEATRE (J. Bard Worrell, manager): Andrew Mack in Myles Aroon 7-12; performance excellent. The supporting co. includes Queenie Vassar, and is first-class in every respect. The audiences were delighted with Mr. Mack's singing, and he was obliged to respond to many encores. Human Hearts 14-19; An Innocent Sinner 21-25.==H. R. JACOBS'S THEATRE: Cleveland and Haverly's Minstrels 7-12 were favorably received. The acrobatic dogs and trained elephant came in for their share of applause. Furkushima's Oriental Marvels concluded a very interesting performance. Business satisfactory. When London Sleeps 14-19; War of Wealth 21-26.==ITEMS: Marcus Jacobs after the election this Fall will star Kittie Mitchell in a new society drama, now being written by H. Grattan Donnelly, entitled The Queen of Bohemia. The tour will in all probability start from 'Frisco and work East.—An illuminated sign has been placed over the entrance to the Newark Theatre, on which is displayed the name of the current attraction.—Manager Worrell inaugurated his "bargain" matinee 9. It was a grand success. An elegant house greeted Myles Aroon, exceeding all expectations. On these occasions the price for the best seats will be 50 cents.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The regular season was opened at this house 6 Uncle Tom's Cabin was the attraction; fair business. Waite Comedy co. 14-19.==COLUMBUS THEATRE (John T. Platt, manager): The Lost Ulster was presented by local talent, under the direction of Mr. Platt, afternoon and evening 7; grand success.

RED BANK.—OPERA HOUSE (J. W. Eyles, manager): Gorton's Minstrels 3 to fair business, giving an enjoyable performance, Hank Goodman carrying off the honors. Oliver Byron, supported by Kate Byron and a first-class co., 10 in The Turn of the Tide to a large house.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): The Man in the Iron Mask 3-5 to small but well-pleased audiences. James Reilly played a successful engagement 7-9, presenting Unser Max, which seemed to please. Stowe and co. presented Uncle Tom's Cabin with two Topsys, two Marks, and two brass bands 10-12 to well-pleased audiences.==EDEN THEATRE (H. E. Toovey, manager): Scammon's Side-Tracked co. caused the S. R. O. sign to be displayed nightly week of Aug. 31. The co. was competent, and pleased everyone. Her Husband 7 and week; Widow Bedott week of 14.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Young and Fralinger Opera co., under the direction of Herr Joseph Tressl, closed a most successful ten weeks' season here 5. The members of the co. have joined the Castle Square co., Jeff De Angelis, Bostonians, and others. Alice Johnson is with Grau, touring the West. The regular theatrical season opened 7, 8 with Neil Burgess's New County Fair to S. R. O. Gorton's Minstrels 10; Oliver Byron in The Turn of the Tide and The Ups and Downs of Life 11, 12.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Stowe's Uncle Tom's Cabin 3 gave a satisfactory performance.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Stowe's Uncle Tom's Cabin 7; performance excellent; house crowded. House dark 9-16.

HOBOKEN.—LYRIC THEATRE (William Black, manager): The regular season opened 5 with A Temperance Town. The house was crowded, and the S. R. O. sign was displayed. Manager William Black was presented with a magnificent floral lyre. The Limited Mail 7-9; large audiences. Unser Max 10-12.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Season not yet opened.==LYCEUM THEATRE (A. H. Simonds, manager): My Friend From India, a three-act farcical comedy, by H. A. Du Souchet, was presented for the first time 4 and scored a decided hit. It is one of the best of its kind ever produced here. The Turn of the Tide, presented for the first time 7 by Mr. and Mrs. Oliver Byron, drew a crowded house. There are several thrilling scenes, which seemed to take with the audience, but the plot is too complicated. The Millionaire came to a fair-sized house 9, and gave good satisfaction. Herrmann the Great 21; Siberia 22; Boy Wanted 24.==ITEMS: James B. Alliger, at present business manager for Oliver Byron, will act in the same capacity for the Grandins, whose season is shortly to commence.—E. L. Roy, in advance of Wang, was in town 14.—Owen Ferree, of the American Exchange, and Frank Kihlholz, of the Grand Opera House, Brooklyn, were present at the performance of The Millionaire 9.

PLAINFIELD.—MUSIC HALL (Ball and Willey, managers): White Crook 8; large, well-pleased audience.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Gorton's Minstrels opens the season here 19.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Minnie Lester and George A. Hill in repertoire week of 6.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Wilbur Opera co. closed their phenomenal Summer engagement 7, when they appeared in The Two Vagabonds before a crowded house. Donnelly and Girard attracted a large and well-pleased audience 9 with The Rainmakers.==COOK OPERA HOUSE (E. G. Lane manager): Blaney's Baggage Check tested the capacity of the house 7-9. The co. was excellent and the specialists were liberally applauded. Lizzie Melrose as the Tough Girl made a decided hit and was recalled frequently. At Gay Coney Island, with Matthews and Bulger in the lead, was warmly greeted by a large attendance 10-12. George W. Monroe 14-16.==ACADEMY OF MUSIC (Louis C. Cook, manager): Dan Kelly and co. appeared in Outcasts of a Great City 7-12, and business was excellent and the co. very satisfactory. Charles Cowles in A Country Merchant 14-19.==ITEMS: The new curtain at the Cook is a beauty, and the general appearance of the house is complimentary to Manager Lane's good judgement. D. U. Howard, of the Academy, and George Girling of the Cook, in charge of the box-office of the respective houses, are very popular with our amusement-goers.

SYRACUSE.—GRAND OPERA HOUSE (Graff and Jacobs, managers): The season was auspiciously opened 3 to an immense audience. The attraction was a Baggage Check, which continued 4, 5 to good business. Matthews and Bulger's At Gay Coney Island 7-9 drew large houses, and is one of the best aggregations of people ever seen here in farce-comedy, among whom are Jennie Whitbeck, Montague and West, Josie De Witt, Jimmie Devlin, and Clarence King, to say nothing of the witty stars, Matthews and Bulger. The piece is replete with new and funny gags, business and good music, and the costumes are bright and pretty. Charles Cowles in A Country Merchant 10-12. The house has been redecorated, the prevailing color being French red, with Napoleonic trimmings in gold.==BASTABLE THEATRE (Frank D. Hennessy, manager): Tony Farrell closed a good week's business 5. Donnelly and Girard drew a big house 7 in The Rainmakers.==ITEM: Manager Hennessy will endeavor to let in those attractions booked at the Wieting (which burned last week) when opportunity will permit.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Black Crook drew three large houses 4, 5. Frank Harvey's A House of Mystery was seen by two large houses 7. Nestor Lennon was the star, supported by a well-balanced co. Hoyt's A Temperance Town pleased another large audience 8. The Man in the Iron Mask 10-12; The Prodigal Father 14; Black Patti's Troubadours 15-17.==HARMANUS BLEECKER HALL: Dark 7-12.==PEARL STREET THEATRE (J. J. Carlin, manager): Hopkins's Trans-Oceanic Star Specialty co. 6-12. The opening performance was very largely attended. The co. included Rosie Rendell, Horace Benners, The Nawns, Sharp and Flatt, Carroll Johnson, Juno Salmo, Ford and Francis, and Morton and Revelle. An extra attraction was a Cinematograph, the curtains of which caught fire at the evening performance 9, causing a panic, but nobody was seriously injured. Manager Fulgora, of the co., says the machine, which he valued at $300, was a total loss. The damage to the house is about $50. M. Ken Rankin in The Danites 14.==GAIETY THEATRE (Agnes Barry, manager): The regular season opened 5 with the Sheridan and Flynn City Sports co. as the attraction, which remained all the week. The house has been improved during the Summer by the addition of two boxes and a very pretty drop curtain. Ladies' Club 14.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark 7-12.==ITEM: E. E. Baker has succeeded W. S. Pratt as manager of the house, and will make extensive alterations and improvements at once.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): J. E. Toole in Killarney and the Rhine 17. Gypsy German 18.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Matthews and Bulger, supported by a first-class co. of vaudeville stars, presented Gay Coney Island 4 to a fair-sized audience. It was one of the best farce-comedies ever seen here, and kept the audience in a continuous roar of laughter. Donald Robinson, supported by Miss Brandon Douglass, appeared in The Man in the Iron Mask to a small audience. It was an artistic performance and the co. was well balanced. Mr. Robinson, in the dual role of Louis XIV and his twin brother Gaston, showed marked ability. Brandon Douglass is a pleasing actress. The scenery and costumes were elegant, and it is a pity the house was not packed. Hoyt's Temperance Town 10; Black Patti 12; James O'Neill 14.==ITEMS: The staff at the Van Curler will be as follows for the coming season: Treasurer, John F. Murphy; leader of orchestra, Professor G. E. Revitt; stage manager Samuel Wade; door-tender, Benjamin Heller, and electrician, John Kelly. The house has been thoroughly renovated.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Chevalier and co. gave an excellent performance, although unappreciated by the gallery. Donald Robertson and Brandon Douglass, with a fairly good co. presented The Man in the Iron Mask 7, delighting a small audience; performance good. Hoyt's A Temperance Town 11; Wilbur Opera co. 14-19; New County Fair 23; Della Fox 28; War of Wealth 29.==ITEMS: The appearance of Chevalier here on the 31 marked the opening of his second American season. Charles Frohman, Chevalier's manager for this season, witnessed the performance.

ELMIRA.—LYCEUM THEATRE (Wagner and Ries, managers): The Country Merchant 7 to small audience; In Gay Coney Island 14; Lillian Russell 16; Sol Smith Russell 19.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, manager): Coming: Donnelly and Girard 11 in The Rainmakers.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Simon, manager): An American Girl 4; good performance to fair business. R. E. Graham made a great hit. In Old Maine 14.

CORNING.—OPERA HOUSE (Harry Sternburg, manager): Robert Downing opened the season with Putnam, a Son of the Revolution. Delighted audience. Good co. In Old Maine 17.==ITEM: T. B. McGeorge, of this city, has joined the In Old Maine co. as musical director.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): De Wolf Hopper in El Capitan 4 to big business; performance very good. James O'Neill in Monte Cristo 15; Baggage Check 17; Bunch of Keys 21; Limited Mail 24.

AUBURN.—THE LYCEUM (M. M. Gutstadt, manager): The season opens 17 with Lillian Russell in An American Beauty.==ITEM: The house has been neatly improved, and the management has booked excellent attractions. M. M. Gutstadt, manager for the past four years, has leased the Lyceum for the season of 1896-97.

ITHACA.—BURTIS OPERA HOUSE (E. D. Newtown, manager): The Rainmakers opened the season 3 to a very large audience and gave one of the best entertainments ever seen here.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Corse Payton and co. concluded their engagement 5; large audiences entire week; excellent performances. Hoyt's A Temperance Town, under management of Canfield and Richards, to good-sized audience 9; a well presented and thoroughly enjoyable performance.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Cecil Spooner co. to a large business week of Aug. 31 gave good satisfaction. They play a return engagement week of Nov. 23. Business at the Celoron Open-Air Theatre has been very good, and for week of 7 the following artists appear: Teed and Teed, Wright and Mazier, Carr and Toupel, Carroll and Lewis, and the Harmans, concluding with A Matrimonial Mess. Donnelly and Girard in The Rainmakers 17.

PLATTSBURGH.—THEATRE (W. A. Brown, manager): De Wolf Hopper 5 played to an immense business, notwithstanding one of the worst storms of the season. James O'Neill 10; Joshua Simpkins 16.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Donnelly and Girard 1 to good business; excellent satisfaction. Ryan and Kelly 3-5 at popular prices.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): In Old Maine 12; Killarney and the Rhine 21; The Three Guardsmen 22.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The regular season of this house was opened 7 by the Ryan and Kelly co. in The Lost Paradise to a fair house at popular prices. Manager Reeves has surrounded his stars with a clever co. and the play was put on in good shape.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Maude Hillman 7 played to S. R. O.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Rainmakers to good house 9. Joshua Simpkins to large houses 9, 10.==ITEM: Charles V. Clark, Watertown's talented tenor, has left for New York city to fill an engagement with the Whitney Opera co. to sing in Brian Boru this season.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): The season opened at this house 7 with the Ellenwood Players for week of repertoire to good business. Plays and players gave good satisfaction. Baby Blossom sung herself into the affections of the people at once. J. E. Toole's Killarney on the Rhine 16; Old Dan Tucker 18.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): House dark 7-12; A Bunch of Keys 14.

COHOES.—CITY THEATRE (Paires and Williams,

manager): The Kennedy Players finished a week's engagement 5 to large house. The Vitascope was first seen here with this co.

OLEAN.—ACADEMY OF MUSIC (Olean Music Co., managers): The regular season at this house was opened 7 by the Spooners, Edna, May, and Cecil, supported by an evenly balanced co., in a repertoire of standard dramas to the largest business in the history of this house. They give a clean, wholesome performance interspersed with pleasing specialties. Carrie Louis week 21. ——OPERA HOUSE (Wagner and Reis, managers): The season at this house will open with Sowing the Wind 16, to be followed by Donnelly and Girard in The Rainmakers 19.

OSWEGO.—RICHARDSON THEATER (J. A. Wallace, manager): Donnelly and Girard in The Rainmakers 4; good business; pleasing well. Tompkins's The Black Crook 9; fair performance; fair house. Blaney's Baggage Check 11. Corse Payton 14-19.

YONKERS.—MUSIC HALL (W. J. Bright, manager): South Before the War gave a fair performance to good business 5. Keller opened his season to S. R. O. and gave fair satisfactory performance 7.

NEW BERN.—ACADEMY OF MUSIC (Fred M. Taylor, manager): He Is A Temperance Town 7 to large and well pleased audience; performance good. Hoyt's A Bunch of Keys 11; Andrew Mack in Myles Aroon 15; Whitney's Opera in Rob Roy 17; The New County Fair 22; War of Wealth 29.

UTICA.—OPERA HOUSE (H. E. Day, manager): Matthews and Bulger presented their new farce-comedy, In Gay Coney Island 4, 5, to fair business; the performance was bright and wholesome and gave satisfaction. Montague and West, who do a refined musical sketch, received rounds of applause, as did also Jennie Whitbeck and Josie Dewitt. Newell and Tompkins Black Crook 7 to fair business. Lillian Kennedy 25, 26.

HUDSON.—OPERA HOUSE: House dark 3-10. A Bunch of Keys 16.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Robert Downing in his new play Putnam, a Son of the Revolution, drew well 5; play well received. Charles Cowles in A Country Merchant had moderately well-filled house 9. ——ITEM: The sale of THE MIRROR here has doubled in the last twelve months.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): An unusually large and especially appreciative audience greeted Albert Chevalier and his co. of artists 5. While Chevalier was the principal feature, Harry Atkinson, the Australian Orpheus, shared in the honors. Dan McCarthy's new play, The Irish Greenhorn, was given its first production on any stage 10 to a good audience.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarke and Peattie, managers): The Other Man's Wife 4; good performance to fair audience. Our American Cousin to good house 7. A Bunch of Keys 10; May Smith Robbins in Little Trixie 17; Donald Robertson 24. In Old Maine 30.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Harrison J. Wolfe and his co. opened their season here 7 in The Corsican Brothers to a fair-sized audience; the co. is well balanced, although some are none too familiar with their lines. A Baggage Check 15; Bunch of Keys 22; Minnie Lester 29-3.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Sowing the Wind 11. —BIJOU THEATRE (A. G. Pennyvessy, manager): Rice and Barton's Extravaganza co. had S. R. O. 8, 9. Little Trixie 10-12; Moore and Castner's U. T. C. co 14-16.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Professor Lee, hypnotist, opened season 7-12 to S. R. O.

PEEKSKILL.—DREW OPERA HOUSE (F. S. Cunningham, manager): Season opened Aug. 24 with Nellie McHenry in A Night in New York. Mathews and Bulger in At Gay Coney Island 31; The South Before the War 3; Hoyt's A Temperance Town 12; Lee, the hypnotist, 14-19. ——ITEM: Manager Cunningham has booked many fine attractions, and anticipates a prosperous season.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Donnelly and Girard in The Rainmakers had a good house. J. E. Toole in Killarney and the Rhine 24.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Kennedy's Players week of 14. —ITEM: Manager Fitzgerald has been in New York the past week and booked many first-class cos.

AMSTERDAM.—ITEM: The New Neff Opera House is nearing completion and no pains have been spared to make it one of the finest and most modern theatres in the State. The decorations will be in white and gold. The scenery is being delivered from the Artist Moses, of Chicago; seating capacity between twelve and thirteen hundred. The chairs will be of the latest pattern, richly upholstered and finished.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): 8 Bells to good house 8. The specialties were excellent, and the performance generally satisfactory. Coote and Long in The Other Man's Wife 11.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Season opens 11 with Coote and Long in The Other Man's Wife.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Jim the Penman, opened the season here 7 to a small house with a very strong co. Mr. Bangs and Miss Rice fully sustained their well-earned reputations. The Brothers Byrne in The New 8 Bells 9 to a large house. Their performance was one of the finest of its kind that ever visited the city. The Other Man's Wife on 14. ——ITEM: Manager Schloss has renovated and made many improvements in his house this season, especially in his addition of new scenery and carpets. He has many excellent attractions booked.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): A Bowery Girl, with Lillian Keene in the title role, Aug. 31 to fair-sized audience. Miss Keene as Nora Hellman, a Bowery society leader, was very good. Her songs were new and catchy. The Italian dialect of Daniel Reed as Cesca Bertolina was fine. The Fast Mail 14; Jules Grau's Opera co. 21-24; Town Topics 25; The Tornado 28.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark week ending 5; Lincoln J. Carter's Fast Mail 9; Clement Bainbridge's Alabama 18.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Town Topics 25.

OHIO.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): Charley's Aunt 4; crowded house. Katie Emmett 8; Primrose and West 11; A Breezy Time 14; A Green Goods Man 17. ——ITEMS: James Decker, in advance of Primrose and West, has been in town the past two days visiting old friends.—H. B. Hane has resigned as secretary and treasurer of the Grand Opera House.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Devil's Auction to fair business 3. The play, somewhat remodeled and with pleasing specialties, gave good satisfaction. White Flag 29. ——PARK THEATRE (Harry E. Feicht, manager): Mr. and Mrs. Robert Wayne to good business 3-5. Murray and Mack in Finnegan's Courtship 7-9; S. R. O. has been the rule. The two exponents of Irish comedy and a well selected cast gave a most excellent production. ——ITEMS: James D. Lee, formerly in the theatrical business, was in the city 8.—Manager Harry E. Feicht, the director-general of the Dayton centennial, is getting everything in readiness for the week's carnival beginning 14 and it promises to be a most novel and ingenious affair, such as has characterized his previous enterprises.

SANDUSKY.—CEDAR POINT (Charles Baetz, manager): The final attraction at this popular resort was the excellent minstrel performance of the celebrated Primrose and West's Minstrels 5, 6. Fully ten thousand people witnessed the four performances and all were delighted. Manager Baetz has re-engaged them to open the season next season. ——NIELSEN OPERA HOUSE (Charles Baetz, manager): The regular season will be opened 21, when the Baldwin-Melville Repertoire co. will appear for the entire week, with a change of programme each night. ——ITEM: Manager Charles Baetz reports a very good season's business at Cedar Point. Through his able management this resort has become known throughout the entire country and the attractions presented cannot by surpassed.

LEBANON.—ITEMS: The Grand opened 2 with Hi Henry's Minstrels; fair-sized and well-pleased audience.—Roger Koogle, formerly of this place, is with the co.—Milton and Dollie Nobles, who have been spending the Summer with the latter's parents here, have returned to New York. Mrs. Nobles's sister, Laura Bellini, will also leave for New York in a few days.—The Bartine Syndicate Show, which started the season here in May returned, and the entire outfit was sold at public sale last week.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Vale's Devil's Auction delighted a packed house 4. Katie Emmett pleased a fair house 7. Primrose and West's Minstrels 10.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Rook's Comedy Players Aug. 31-5 packed the house nightly. Louise Reming, leading woman, at once became a favorite. Burnett, Kettler, Barnes, Mullaney, and Dollie Bardell of the co. are all good. The Old Chums co. 14.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): The Areal Ladies' Sextette 30.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The season here opened 10 with Fitz and Webster in A Breezy Time.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Vale's Devil's Auction 5 opened the season to S. R. O.; performance gave best of satisfaction.

LORAIN.—WAGNER'S OPERA HOUSE (J. A. Russell, manager): Pierce Merry Makers canceled. House dark all September.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): House opened to splendid business with Rhéa as the attraction in Nell Gwynne 3. Mr. and Mrs. Robert Wayne 16-19, followed by The Tornado.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Barlow Brothers' Minstrels opened the season 3 to a large audience; performance very good; receipts, $900. Coming: Tompkins's Black Crook 30; Blaney's A Boy Wanted Oct. 6; Finnegan's Luck 13; Al G. Field's Darkest America 19.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Rhéa, most excellently supported in Nell Gwynne opened season here 7 to fair and fashionable audience.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): A Booming Town to a full house 2; good performance. Barlow Brothers' Minstrels 7 to a large and satisfied audience.

CANTON.—THE GRAND (L. B. Cool, manager): Primrose and West's Minstrels packed the house 4. Himmelein's Ideals opened a week's engagement 7 to good business; performance very satisfactory.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Imro Fox 1-5 to good business. Shannon of the Sixth 24-26; Coon Hollow 28-Oct. 3. ——HIGH STREET THEATRE (Albert Ovens, manager): Murray and Mack 31-5 to good business. Salter and Martin's U. T. C. 7-9 to splendid business. Katie Emmett 10, 11; Primrose and West 12; The Tornado 14-16; Roof-Garden Vaudeville co. 17-19.

SALEM.—GRAND OPERA HOUSE: (Elliot and Geiger, managers): An old Wolford Dramatic co. opened 7 to packed house; co. perfectly satisfactory. Coming: Gorman Brothers' Gilhoolys Abroad 17; Robert Mantell 22.

MT. VERNON.—OPERA HOUSE (George Roberts, manager): Briggs Comedy co. played to satisfying business all week. ——ITEM: In addition to the Opera House here, Manager Roberts is running the theatre at New Rochelle.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Rook's Players (formerly De Haven Comedy co.) opened 7 for a week's engagement, presenting popular pieces to good houses. ——ITEM: The Chicago Marine Band gave two very entertaining concerts 7 at Columbia Hall to very well filled houses.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Rhéa 12; Wolfe's Comedians 21-26; William Barry Oct. 2.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. C. Clark, manager): Fall of Atlanta, home talent, 16, 17.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Charles H. Yale's Devil's Auction 2 gave a splendid performance to a highly appreciative and large audience. The specialties and transformation scene in the last act were especially fine. Rhéa in Nell Gwynne 8; Primrose and West 16.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): L. J. Carter's Tornado opened 9 with an enthusiastic audience. Coming: May Prindle co. 28-3.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): House opened by De Leon Comedy co. in Monte Cristo week of Aug. 31 to good business.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Prof. Bristol's Horse Show Aug. 31-1 and matinee to good audience; everybody pleased. Remenyi, the violinist, and his concert co. 15.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Daniel Sully and a good supporting co. opened the season with The Millionaire 7. The small audience was more than pleased, and repeated curtain calls brought forth an excellent speech from Mr. Sully. The White Crook 9 to fair business. Hogan's Alley 17; The Grandins 24; the Sages (hypnotists) 28. ——ITEMS: Central Hall has been leased by Eddie Miles and Bobbie Mack, and it will hereafter be known as the Bijou Theatre. Vaudeville performances will be given every afternoon and evening at popular prices. The co. to open 14 includes Campbell and Campbell, satirists; Miles and Raymond, comedians; Bernard Sisters, Clara Raymond, Bobby Mack, dance artist; Judge and Williams, the American Japs; Tiny Graff, serio-comic songs; Short and Edwards, musical artists.—Robert Harland, late of the Frederick Ward co., joins The Millionaire co. 14 at Worcester, Mass., vice J. Desberger, released. The Boston Quartette has also been engaged.—Freddy Streber, a star banjorine player of this town, joined Lew Simmons's Minstrels at Reading 7.—Charles Bernard, manager, and sixteen assistants, on Bill Car No. 1, were here 7 billing this vicinity for the appearance of Walter E. Main's Show 21. Manager Bernard claims that his is the first circus co. that ever visited Cape Britain Island. Between April 16 and Sept. 7 the co. has traveled over twelve thousand miles, and has given performances in every large city in eight States and Canada.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Season was opened 7 by Tony Farrell in Garry Owen, matinee and evening, to good business. ——ACADEMY OF MUSIC (M. H. Burgunder, manager): Sowing the Wind 7, matinee and evening, to large business. The co. is a strong one. Marian Childers made her debut as Maud Pretwell being well received. An Innocent Sinner, by Lillian Lewis co., to fair business 8. ——DAVIS THEATRE (George E. Davis, manager): Season was opened by May Smith Robbins as Little Trixie 7-9 to very large business. ——ITEM: The Academy of Music, under the management of M. H. Burgunder, has been thoroughly renovated, and many additions made in scenery, dressing rooms, etc., which will be appreciated by patron and player.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): This beautiful new theatre was opened in a blaze of glory 8 with a large and highly appreciative audience witnessing a catchy and laughable production, in which Roland Gorman, an old favorite, was the principal feature, and as entertaining and clever as ever. The Jolly Old Chums is a conceit of Mr. Gorman's own, and while he is by no means the whole show, he is a big enough part of it to give it a distinctly Germanesque complexion. He was supported by Eloise Willard, John J. Magee, Beatrice Gamble, and a lot of specialty people, and the new songs and bright humors that abound throughout were received with marked favor. The Cambria was the subject of much complimentary comment. It has been much improved in many ways, and it looks brighter and more cheerful than before the renovation. The parlor and smoking room were admired and appreciated, and the ladies found the services of a pretty maid in white an acceptable innovation. ——JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Professor Lowe and Mlle. Bernheim are giving wonderful hypnotic performances this week. No large houses.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Ida Fuller Vaudeville co. opened their season, also the regular season of this theatre, 5 to a large and well-pleased audience. The co includes: Miss Fuller, John J. Burke, Leola Mitchell, Binns and Binns, Sisters Nichols, Harrington and Burns, Conroy and McFarland, Constanze and Ida, and Jackey Roston. Hits were made by several of the co., and Miss Fuller's dance is a careful reproduction of the work of her sister, La Loie. The Spooner Comedy co. 14, week; Donnelly and Girard in The Rainmakers 21.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Daniel Sully, with a very good co., gave a spirited performance of The Millionaire 8. The audience, though not large, was appreciative, and at the end of Act II. the whole co. passed before the curtain amid well merited applause. Smith and Rice's co. in My Friend From India 17; Wang 18; Emily Bancker 21; South Before the War 22; Cleopatra 23, 24.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Sages, hypnotists, opened the season here 7 to big business.

PHILIPSBURG.—PEIRCE'S OPERA HOUSE (J. T. Boalich, manager): The Robinson Comic Opera co. opened the season here 3-5 to large and well pleased audiences. Both press and public unite in saying it was the most artistic opening in years. Coming: Carrie Lewis and Sowing the Wind. ——ITEMS: Minnie Kerlin and Ruth Akers, two young society ladies, of Altoona, made their professional debut here with the Robinson Opera co., and scored big hits. The outlook for the season is good, Manager Boalich having come to an agreement with the local political clubs, whereby they agree not to crowd him when he has an attraction.

PITTSTON.—MUSIC HALL (C. C. King, manager): Sowing the Wind 9; excellent performance. Too much cannot be said of Maude Edna Hall as Rosamond, and Herbert Sears as Mr. Brabazon. The other members of the co. were capable, and were well received. The White Crook 16; Edmund Collier in Cleopatra 19.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The season was opened by Jolly Old Chums 4, 5 to light business; performance poor. A good co. gave Daughter of Paul Romaine to poor houses 7, 8. A good performance of Boy Wanted attracted a large audience 9.

LANSFORD.—LANSFORD OPERA HOUSE (John B. Breslin, manager): Killarney and The Rhine 7 to small but pleased audience. White Crook 18.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): The season was opened by the Gormans in Gilhooleys Abroad, which was well received by a fair house 7. H. C. Blaney, assisted by a large and clever co., pleased an audience of good size with A Boy Wanted, a very uproarious farce-comedy, 8. Old Dan Tucker 11; An Innocent Sinner 12; The Sages, hypnotists, 14-19.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The regular season opens 14 with Waite's Comedy co. in repertoire for the week. Sowing the Wind 21; Pat's Birthday 30.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): An Innocent Sinner, by Lawrence Marston and Lillian Lewis, was produced for the first time 7, and proved to be a very strong comedy. Frohman's Sowing the Wind 8 pleased a large and fashionable house. ——MUSIC HALL (N. H. Brooks, manager): Dan Sherman's Comedians in Old Dan Tucker to good houses 7-9.

UNION CITY.—COOPER OPERA HOUSE (T. Cooper, manager): The season opens 14 with Frank Davison in Old Farmer Hopkins.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Shaun Aroon (local) 7 to a large and appreciative audience.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Finnegan's Luck 12. Professor Day, hypnotist, 21-26; May Louise in The Pay Train 29, 30.

CHESTER.—GRAND OPERA HOUSE (Thos. Hargreaves, manager): ITEM: Manager Hargreaves proposes to introduce a regular season of vaudeville at the Opera House, commencing on 21.

WAYNESBURG.—OPERA HOUSE (Cook and Munnell, managers): House dark 7-12. New York Theatre co. 21-26.

BRADFORD.—WAGNER OPERA HOUSE: Charles Cowles in A Country Merchant 8 pleased a good house. At Gay Coney Island 15; Sowing the Wind 17; The Rainmakers 18.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Gormans in The Gilhooleys Abroad opens season here 15. ——ITEMS: The staff will be about the same as last season. S. S. Vail will fill the position of local representative, while the box-office will be in charge of W. A. and G. B. Love. Professor E. L. Simmons will direct the orchestra.—James P. Forrest, of the Gormans, was here 6, heralding the coming of his attraction.

UNIONTOWN.—GRAND OPERA HOUSE (Beeson and Hirsh, managers): House dark 1-10.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark Aug. 29-9.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Gormans in Gilhooleys Abroad drew fair but delighted house 6. Lillian Lewis in Innocent Sinner 10.

WILLIAMSPORT.—ITEMS: At Vallamont Park the Stanley Opera co. opened 7 for entire week, doing good business to appreciative audiences. Lillian Russell at Lycoming Opera House 15 in An American Beauty.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The new opera house was opened 10 with Sowing the Wind to large receipts and excellent satisfaction. Wang 17. ——ITEMS: Manager Quirk will have a full orchestra at his house this season.—William T. Pennessy, manager of Mr. and Mrs. Grandin, was in town, and booked his stars for a date here in October.—Kaier's Opera House will be used as a dance hall.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): House dark until Oct. 7.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): House dark 14-18.

CARRIDGEBORO.—SAVLES OPERA HOUSE (H. B. Wilber, manager): Holbert and Russell's Stock co. 21-26. ——ITEM: Manager Wilber has booked for the coming season: Sam T. Jack's Creoles, Elihu R. Spencer, Dan Darleigh in Old Maine, Breezy Time, and several others of equal reputation.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Primrose and West opened the theatrical season here 3 to the capacity of the house. The performance was a grand success and everybody pleased, the songs being heartily applauded. ——ITEM: Zem Zem Temple, Mystic Shriners, to the number of one hundred, attended, and Mr. Primrose was remembered with a large basket of flowers. After the performance the co. was tendered a reception in the Penn Building, where refreshments were served, in which all participated.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Emroy's Stock co. closed a week of fair business 5. This co. earned a reputation for good all-round work. Jolly Old Chums drew fairly 7. Richard Gorman was assisted by a co. of average ability. The Flints, hypnotists, opened a season of four nights 8, and have drawn good houses. They give a very amusing and laughable entertainment. Old Dan Tucker 12. ——THE BIJOU (Harrie Hoverter, manager): The opening occurs on 14, with a vaudeville entertainment.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Carrie Lewis 14-19 at popular prices.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): ITEM: Manager Clarke has made many improvements throughout the house. The hall has been repainted from the pit to the galleries, new carpet provided for the aisles, heat and light facilities improved, and the stage room increased one half its former size.—Manager Beolich, of the Philipsburg Opera House, is booking both his own and the Clearfield Opera House, and has secured some strong attractions, among which are Sowing the Wind, A Trip to Chinatown, with Laura Biggar in the cast, Gilmore's Band, and William F. Cooper. The house will be opened Sept. 21 by Martinez and Martinetti.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Tony Farrell in Garry Owen 16.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Gilmore and Leonard's farce-comedy, Hogan's Alley, opened the house 14.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Morrison's Faust drew a large and well-pleased audience 10.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The season opened 8 with Jim the Penman, ably presented by F. C. Bangs and a strong supporting co. to a select and appreciative audience.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The regular season opened here 3 with Joe Hart in A Gay Old Boy, supported by an excellent co.; large and enthusiastic house. ——HOUSTON HEIGHTS THEATRE: Messrs. Randolph and Huyer, with a co. of local specialty people, closed a week of successful business 4. Inez Southerland, of San Antonio, who made her debut with the co., did some clever dancing and evinces decided talent. ——ITEM: The Opera House management have made a number of improvements in the house since its closing, and it presents a bright and attractive appearance for the present season.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Ruby La Fayette week of Aug. 23 to big house; performance very fair. ——ITEM: Manager Embree has secured some of the best cos. on the road, including A Night's Frolic, McIntire and Heath in Dixie Land, Bert Coote and Nick Long, Private Secretary, Frederick Ward, Louis James, Barlow Bros. Minstrels, Our Country Cousin, Flanagan's Ball, The Fast Mail, The Tornado, Side-Tracked, and Ernie Veronee in The Buckeye.

WACO.—THE GRAND (Sid H. Weis, manager): Joseph Hart in A Gay Old Boy opened the regular season here Aug. 31 to a large and appreciative audience; co. and performance excellent. Aunt Betsy 18; A Night's Frolic 21; Richards and Pringle's Minstrels 23; Fred Bryton in Forgiven 25. ——ITEM: Manager Weis has this season placed four new fire-escapes on all four sides of the Opera House for the convenience of his patrons.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): O. H. Krause's Big Comedy co. Oct. 5-10.

AUSTIN.—MILLETT'S OPERA HOUSE (Charles Apple, manager): Joseph Hart in A Gay Old Boy 1 to good business and well-pleased audience. A Night with the Boys 16. ——ITEM: A Gay Old Boy was one of Rigsby and Walker's bookings, and as the New Hancock Opera House will not be completed till about 20 Mr. Walker secured the use of Millett's Opera House from Mr. Apple till that date.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): This popular playhouse, after being thoroughly overhauled and renovated, will open its preliminary season 11 with Al G. Field's Minstrels. ——ITEMS: Last season's management and house staff have been retained for this season.—Manager John Mahoney, of the new Lyceum Theatre, has returned from New York, where he has been booking attractions.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Frohman's co. 3-5, presenting Bohemia 3 and The Benefit of the Doubt 5. All the old favorites were warmly received. Faversham, Viola Allen, May Robson, Crompton, Gottschalk, and the grand old Mrs. Whiffen. Ida Conquest made a pronounced hit and won many friends, as also did Mr. Edeson. The co. were feasted and toasted by their numerous friends. It was the original intention to present Bohemia 3 and 5, and Benefit of the Doubt 4, but the bill was changed, giving the latter twice. Bohemia is very light waisted and is too slimpy for such a co. Business was excellent. ——LYCEUM THEATRE (Charles F. Gates, manager): The Aiper stock co. presented Man and Master week of 31 to fair business. This closes the engagement of this co. ——ITEMS: The Lyceum orchestra got excused for the week in order to attend the Eisteddfod at Denver. Their band, known as the K. of P. Band, won first prize, $300, and gold medal in the contest of bands. Over 300 of the Tabernacle choir went to Denver. They did not enter in competition but were a great feature of the Eisteddfod. The next contest is to be held in this city.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): James O'Neill and an excellent co. gave Monte Cristo a most delightful rendering 8. Texas Steer 16.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Nellie McHenry to a full house; co. and play up to date. J. Grattan Donnelly is with the co. The manager and Mrs. Donnelly were more than pleased to see THE MIRROR. James O'Neill 16.

BELLOWS FALLS.—OPERA HOUSE (Brosnahan & Blakley, managers): Season opened Aug. 29, with Guy Bros. Minstrels, to good houses; first-class co. Hoyt's A Texas Steer, 14.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): James O'Neill, 12; DeWolf Hopper, 14; Joshua Simpkins, 16; Baggage Check, 29; Side Tracked, 2.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Byrne Brothers in The New 8 Bells; excellent performance to fair houses.

PETERSBURG.—ACADEMY OF MUSIC: The Byrne Brothers in 8 Bells opened the season 4 to a large and appreciative audience.

SUFFOLK.—CITY HALL THEATRE (Robert W. Wilters, manager): Haywood Brothers' Minstrels opened season to good business Aug. 31; White Crook 8.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duseberry, manager): The Byrne Brothers in The New 8 Bells 2 and 3 to average houses; Coote and Long in The Other Man's Wife 7; fine performance to a most appreciative audience of goodly proportions.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark until 17; Walker Whiteside 18; Frederick Ward 25.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Byrne Brothers' famous 8 Bells played to a good crowd. ——ITEM: Mr. Wood has lately purchased the Academy, and is making many improvements.

WASHINGTON.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitman, mgr.): Adam's Band gave a concert to good business 2. International Comedy co. 6.

TACOMA.—Both houses dark 30-5.

SPOKANE.—AUDITORIUM (Hatty Hayward, manager): House dark week Aug. 30-5. ——ITEM: This city is greatly proud of the success of Katharine Ridgeway, who has just returned for a few weeks' vacation after closing a successful season with the Temple Quartette of Boston. Miss Ridgeway has received several flattering offers to star as an emotional actress the coming season.

WEST VIRGINIA.

WHEELING.—GRAND OPERA HOUSE (F. Riester, manager): Day, the hypnotist, opened 7 for week to good business; interesting entertainment. T. W. Heen 28; Sowing the Wind Oct. 2. ——GRAND OPERA HOUSE (Charles A. Feinler, manager): Waldman's Big Specialty co. 7-12 to splendid business. The Flints, hypnotists, 14-19. ——ITEM: Pain's Last Days of Pompeii at Schwulbach's Race track drew good business 7-10.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Hornor, managers): Season opened with Barlow Brothers' Minstrels 1, 2, playing to large and well-pleased audiences. ——ITEMS: This opera house, which was built last year, is one of the finest and best appointed in the State.—Patrick Shields has charge of the box office this season.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Slayton's Jubilee Singers 4 to large audience; Wood-Jersey co. week 14; Devil's Auction 26; Old Kentucky 30.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Dark week Aug. 31-5. ——LAKESIDE AUDITORIUM (W. C. Tiede, manager): Dark week 31-5.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Florence Stanley co. 4-5 at popular prices.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Dark Aug. 31-5.

BARABOO.—THE GRAND (F. E. Shults, manager): Francis Jones co. in Old Madrid 4; audience small on account of rain; performance gave the best of satisfaction.

LA CROSSE.—THEATRE (J. Strasilipka, manager):

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WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 7-12; Hart's Comedy co. 14-19.

SHEBOYGAN.—OPERA HOUSE (J. W. Kohler, manager): House dark week of 7.——ITEM: The Slayton Jubilee Singers gave a very pleasing entertainment 7 at Lake View Pavilion to an audience of about 1000.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Milton and Bradbury's spectacular drama Lost in Egypt 8; excellent performance, medium house, general satisfaction. House dark for week ending 19; Columbian Comedy co. six nights ending 25.

STEVENS POINT.—GRAND OPERA HOUSE (I. A. Ennor, manager): The Lyceum Vaudeville co. 10-12; Professor Charles Murphy, the violinist, 14; The Lyceum Jubilee Singers 18.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Eunice Goodrich co. in repertoire at popular prices 14-19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of Aug. 31.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, manager): House dark 31-5.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): House opened 7 with De Wolf Hopper in El Capitan to big business. Of the star nothing new can be said; here he is considered to be "beyond compare." Mr. Hopper continues to be a favorite, and Nellie Bergess, the prima donna, has made a big hit. The co. is the best of its kind seen here in many seasons.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): George W. Munroe in A Happy Little Home 7 to good business. Coming: Oriental America.——THEATRE FRANÇAIS (W. E. Phillips, manager): Not Guilty was very well put on by the stock co. In the vaudeville, Stuart, the male Patti, is making quite a sensation. Coming: Forgiven.——THEATRE ROYAL (Sparrow and Jacobs, managers): Frank Bush week of 7 opened to S. R. O. Coming: Dan McCarthy.——ITEMS: Since Messrs. Sparrow and Jacobs acquired control of the Academy of Music in the Spring the have entirely renovated the whole building, making it a delight to the city, both as regards comfort and appearance. As almost the entire building, with the exception of the front wall, has been pulled down and rebuilt it is really a new theatre.

TORONTO.—PRINCESS'S THEATRE (O. B. Sheppard, manager): Hanlon's New Superba opened this house 7 to an immense audience. The piece has been greatly modified and improved since last season, and many new features introduced. The ballets of soldiers and vivandiers, the Spanish ballet, and the march of the Bull Fighters, made individual hits. Among the specialties worthy of mention were the Serrades' acrobatic act, the medley of Blanche Leymond and Laroux Lambert, and the ballads of Frances Hartley.——GRAND OPERA HOUSE (O. B. Sheppard, manager): The Old Homestead is still holding the boards 7 and is playing to crowded house at every performance. The Thoroughbred 17-19.——TORONTO OPERA HOUSE (Ambrose I. Small, manager): Standing room was at a premium 7, when Oriental America was presented here for the first time, the large audience were apparently pleased with the performance and applauded heartily. The first part consists of an operatic burlesque, with songs and dances plentifully interspersed. The second part consists of some excellent mimicry by Harry Fidler, and finishes with a fantastic flower ballet. The last part of the programme introduces selections from the best known grand operas, being accompanied with scenery and costumes. The co. is an excellent one and is deserving of the most liberal patronage. Frank Bush in Girl Wanted 14-16.——ROBINSON'S MUSEE THEATRE (H. H. Lamkin, manager): This popular place of amusement has been crowded to the doors at every performance since the opening. The attraction week of 7 consists of the following: Edison's Vitascope, X-Rays, Mr. and Mrs. Houghton, Pickert and Whippen, Major Nube, the Partellos, Allen May, and Allie Lester and W. G. Bloomball.——AUDITORIUM THEATRE (W. Telfer, manager): My Wife's Husband 7-12 to big business. The Octoroon 14-19.——ITEM: The Industrial Fair is an immense success. Li Hung Chang, the Chinese Ambassador, was present 7, and it is estimated there were one hundred thousand people present. The performance in the ring is a fairly good one, and includes Lockhart's elephants, which made an immense hit.—Ben Laydell, one of the acrobats, fell on 1, injuring himself seriously, and has since died from the effects.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark week of 7-12.——GRANT'S MUSIC HALL (Harry Lindley, manager): Boston Comedy co., headed by Edwina Gray, in Under the Gaslight 4; East Lynne 7-12 to fair business.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): The season was opened Aug. 27 by William Owen and a capable co. in repertoire to only fair business. Good performance.

MONCTON.—OPERA HOUSE (W. Lutz, manager): House dark week ending 5. Hoyt's A Trip to Chinatown 11.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Hoyt's A Trip to Chinatown with Bert Haverly and Laura Biggar in the leading roles was presented to bumper houses 4, 5, with matinee. The support of the co. was good.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Marks Brothers' Comedy co. are playing to packed house every night. They close a two weeks' run 12. Coming: Professional concert co. 17; Guy Brothers' Minstrels 28; Emily Bancker in Our Flat Oct. 1.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Donnelly and Girard in The Rainmakers opens the house 12. The Old Homestead 17; Wilbur Opera co. 18, 19.——ITEMS: Manager Stair has booked a number of first-class attractions, including Lillian Russell Opera co., Lincoln Carter's Chicago, The Burglar, John Griffith in Faust and The Bells, Carter's Fast Mail, Joshua Simpkins, Tim Murphy in A Texas Steer, Carter's Tornado co., Frank Daniels in The Wizard of the Nile, Robert and Mrs. Wayne Herrmann the Great, The Lion Heart, Gilmore's Band, The Bostonians co., The Gilboolys Abroad, A Bowery Girl, Byrne Brothers in 8 Bells, Emily Bancker, James O'Neill and co., and Francis Wilson.—The Star Theatre will open 14 thoroughly renovated and now a very comfortable place.—Josh Chapman, a Hamilton actor, at present filling an engagement with the Harry Lindley co. at Ottawa, has decided to abandon all things worldly and go into the evangelistic work with Rev. W. A. Dunnett.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Wilbur Opera company opened 10 for six nights.

A TESTIMONIAL TO BEATRICE STRAFFORD.

A testimonial will be tendered to Beatrice Strafford at the Berkeley Lyceum, Sept. 24, when she will be seen in East Lynne, at both matinee and evening performances, supported by a company including Messrs. Viaznikoff, Charles Edwards, Clinton Delmore, Alexander, Glendenning and Kay, Mrs. Annah Bishop, Miss McCormick, Anna C. Walberg, Martha Morris, Marion Curran, and Dottie Comas. Miss Strafford, who has not lately been seen in public, intends to return to the stage upon which she was once well known. In London, whither she went not many years ago a comparatively unknown American girl of seventeen, her appearances as Juliet at the Gaiety and the Haymarket created enthusiasm, and she was summoned to take the place of Adelaide Neilson upon the sudden illness of that actress, acquitting herself with credit. Afterward Miss Strafford presented East Lynne at Terry's Theatre for nearly six months. Refusing an offer to play Myrrha in Calvert's London production of Sardanapalus, she returned to America, and it was for her that Steele Mackaye wrote Hazel Kirke. Miss Strafford is proud of many highly complimentary letters from Sir Henry Irving, Bassett Roe, Lewis Waller, Sir Charles Young, and others of like prominence.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

New Plays in or Near London—Monte Carlo's Big Hit—Lesser News Notes.

(*Special Correspondence of The Mirror.*)

LONDON, Sept. 4, 1896.

Those new-fangled trifles, called for want of a better description, "Musical Plays," perhaps because they are often more musical than playful, seem to be on the increase not only in this city, but also throughout our right little, tight

VICTOR STEVENS.

little island. Our West End theatres are just now teeming with this class of "go-as-you-please" piece. Likewise our provincial and suburban theatres are being invaded by these devices in such sort as to virtually crowd out the melodramas and the domestic dramas, once so popular in suburban and provincial circles.

Well, all this being thus, it is the duty of such a peregrinating playgoer as yours truly to patiently endure the same; for, as was the case with the late Mr. Shylock, the Mosaic and morose money-lender, sufferance is the badge of all our tribe. Therefore doth it fall to me to report to you the latest example of the new fashioned hybrid, but sometimes harmonious drama.

This latest example to hand is Monte Carlo, produced a few evenings ago at that long ill-fated house, the Avenue Theatre, in Northumberland Avenue, just opposite the Hotel Metropole and the Hotel Victoria, where Americans most do congregate when engaged in "doing" the sights of London. As far as its first act is concerned Monte Carlo is certainly one of the best of the many similar hotch-potches which have of late been shed upon this metropolis. The "book"—meaning the part intended for acting—has been concocted by one "Sydney Carlton," and the lyrics are by Harry Greenbank, who not only wrote such clever lyrics as are to be found in A Gaiety Girl and in The Geisha, but who is also so near a relation to the said 'Sydney Carlton" that he was born at the same time, and of the same parents. Not to put too fine a point upon it, I may tell you what has not yet been stated in our London journals, that, "Sydney" and Harry are one and the same person; only that the latter, being only a "lyrist," felt rather shy of putting his own name upon a full grown "book," and hence he disguised himself in the first mentioned cognomen, in which disguise, like the man in your native burlesque, Adonis, he hoped to defy detection.

There is no need to endeavor to recount the plot of Monte Carlo, because like most of its predecessors in this line, it has not much to speak of. What there is shows, as far as the first act is concerned, more promise of interest than usually obtains in this connection. But in the second act, the story imitates most of its kind, inasmuch as it dwindles away dimuendo; if it does not, as our late Laureate (the one who was a poet) would say—"flicker down to brainless pantomime." The music by Howard Talbot, who has hitherto been only known by the clever setting of a financially unsuccessful opera called Wapping Old Stairs, is of the brightest possible nature; and it is indeed a great factor in the success which Monte Carlo has, up to now, encountered. The cast is strong although no great name is found therein. All are workers, however, and that is an important thing in these days of high salaried and lavishly petted players who, for the most part, merely pose, by way of earning their cash.

The chief scorers in Monte Carlo are E. W. Garden, an admirable comedian, who is cast for the now inevitable waiter (with a secret), Charles Rock (long with Hare), who plays an audacious attorney-general, somewhat insultingly made up as our Sir Edward Clarke; Eric Lewis, as a timorous general; Emmie Owen (late of the Savoy), as the also now inevitable French maid; Richard Green, a fine baritone, erst of the Italian opera, as the military leading juvenile; Lottie Venne as a dashing widow; and Lalor Shiel as a strident "serio" of the old-time music hall kind. Miss Shiel made such a hit in this cleverly-drawn grotesque part that many leading London journals seem to have "discovered" her and marvel who she is and where she comes from. As a matter of fact, the clever little comedianess has been cleverly playing around the provinces and even in the London theatres for at least a decade, but these "discoverers" never seem to have noticed her. Such is fame!

On Monday a new melodrama was brought into London—or, rather, to the western outskirts thereof—namely, to the Lyric Theatre at Hammersmith, which being on the Thames, and an important boating centre, is always extra lively about Oxford and Cambridge boat-race time. The melodrama in question is entitled, A Daughter of Ishmael, and is the work of W. J. Patmore, who had the play tried in the provinces a little while ago under the name of Miriam Grey, or The Living Dead! It is a drama with a "dual heroine"—that is, a part written for a star actress to speak two characters on her own account. This kind of play is always difficult to work out, but Mr. Patmore, greatly daring, after such useful "dual-heroine" plays as New Babylon and Blow for Blow—the first written chiefly by George Fawcett Rowe, but long ascribed to Paul Merritt; and the second by Henry J. Byron, has made an ingenious and frequently exciting drama of A Daughter of Ishmael.

This play will, I understand, be seen anon on your side, when you will, I fancy, be not altogether unthrilled by its chief situations, such as the calcining or cremation of Heroine No. 1 in a big lime-kiln, and the arrest of heroine No. 2, a Gypsy girl exactly like her, who has taken her place, for a murder which she does not commit, although she, and several people concerned, think she did. In addition to several really powerful and pathetic episodes, A Daughter of Ishmael contains plenty of broad, low comedy situations and wheezes, always a saving grace in this kind of work.

It is soothing to be able to relate that the litigation between Manager George Edwardes of the Gaiety, Daly's, the Empire, etc., and Seymour Hicks, husband of Edaline Terriss, who was for a few weeks in New York at the beginning of this year of Grace, has been settled out of court. The case, wherein G. E. sued S. H. for breach of contract in throwing up his part in My Girl at the Gayety because he didn't think it good enough, was to have come on in our Royal Courts of Justice on Wednesday, but in the meantime the combatants shook hands and swore eternal friendship—*pro tem.*

On Monday last I found it advisable to travel to Reading in order to witness at the local County Theatre, formerly a Baptist chapel, what was announced as "the first production in England" of George R. Sims's "electric farce," Skipped by the Light of the Moon, which has often been seen by the light of the American footlights. This being thus, it is of course unnecessary for me to recount the plot. I may, however, tell you that, in accordance with the latest fashion, they have made a musical play of Skipped by, etc., which is evidently based on the same author's farcical comedy, The Gay City, written some years ago for the Majiltons to tour with. This transformation from farcical comedyness into musical playfulness has been achieved by means of the interpolation of sundry music hall ditties, which at times somewhat hamper the progress of the really merry and consistent plot. These ditties not only delay the action, but also necessitate the dropping in of the most obvious "music-cues," such as "Oh, by the way, do you remember that old song you used to sing at So-and-so's?" or "Ah! yes, indeed, and that reminds me of that little ballad about such and such a thing! Let me see! How did it go? Ah, yes, I have it!" and so forth.

Happily, Sims's piece is too strong in its vertebræ to be disturbed overmuch by these interpolations. George Walton, a well-known low comedian and pantomimist, scores heavily in the chief part, Obadiah Dingle, and is ably assisted by George De Lara, a young but well-tried burlesque hand; and especially by J. J. McArdle, a comedian from your side, who then made his first appearance on our side. That McArdle, who plays a policeman, is a real and rollicking droll, is shown by the way he caught the house directly he came on, when he had to chant "The Benches in the Park," which song has for some time been intoned in our halls by that other clever American humorist and baseballer, R. G. Knowles. In short, McArdle gives promise of becoming a great acquisition to our native stage, whereon, despite all remarks (American or English) to the contrary, really artistic histrionic artists are always welcome whatever country they were raised in. And don't you forget it.

By the way, one of the principal interpolations in Skipped by the Light of the Moon in the variety stage song line was that sung by Nellie Hardinge, a bright and beauteous soubrette, who on occasions has meandered into melodrama. The song in question was, "I Could Give Him Away," a somewhat ultramarine ditty which was wont to be chortled at the Palace Theatre here by that Franco-American serio, Louise Beaudet, who recently embarked to fulfill an engagement in South Africa, where wars are manufactured for you while you wait.

The portrait herewith is that of Victor Stevens, a popular English comedian and dancer, long associated with the late Sir Augustus Harris as one of the chief mirth makers in Drury Lane and other pantomimes, and latterly concerned in a like manner at the London Lyceum, Olympic, Crystal Palace, etc., with Oscar Barrett, who, as MIRROR readers have already been informed, will run the next pantomime at Drury Lane, where, it is understood, Stevens will rejoin him. Victor Stevens is not only an experienced actor, but a clever play-wright and composer. His burlesques, Randolph the Reckless, and The Saucy Sultana, have had tremendous runs in the English provinces. His latest work, A Merry Madcap, has just successfully started on the road with two companies, in one of which he plays the principal comedy part.

The New Borough Theatre, Stratford, was opened to the public on Monday, and a splendid theatre it proved to be. The openers, histrionically, were Beerbohm Tree and company, who seem to open all the new suburban theatres nowadays. They journeyed down to this East-End suburb, and put up Henry IV. (Part I) with almost the whole strength of the Haymarket company. On Wednesday afternoon they put on Paul Potter's version of Trilby and announced Dorothea Baird, the original Trilby, and bride of Henry Irving, Jr. But Dorothea could not come, by reason of indisposition, wherefore Mrs. Beerbohm Tree played the Altogether Model for the first time and played it well. Next week's booking at this fine new theatre is On the March, with your Tom E. Murray in the character in which he has been scoring so heavily at the Prince of Wales's, where the run of the piece ceases to-morrow (Saturday) because of this tour. The next production at the Prince of Wales's will be a new play written around Arthur Roberts and company by H. J. W. Dam, husband of that charming American actress, Dorothy Dorr. Dam was wont to write serious plays before he penned the phenomenally successful Shop Girl, and so decended to musical play-fulness.

A musical play, Lord Tom Noddy, to wit, is even to be the forthcoming fare at the erst high-toney Garrick, so long run by John Hare. Nay, more, Little Tich, the grotesque so short of stature, but so plentifully supplied with fingers and toes, will be the leading man. Landlord W. S. Gilbert squirmed somewhat at first at his fine "society" theatre being used for this sort of thing. But, anon! he was prevailed upon by questions of rent-getting, as I shrewdly suspect, to agree and even to waive a proposal attributed to him that Little Tich (of the halls) should change his name, say even to his (T's) own private cognomen, which, as you doubtless know, is Harry Ralph.

Speaking of the "halls," I note that Emmanuel Warner, brother of Richard Warner, the important variety agent of our city, sailed for your city on Tuesday per the *Servia* to snap up sundry big variety turns for our Empire, Tivoli, Oxford, Royal and other leading music halls. By the bye, our Fannie Leslie, one of our very first variety actresses, who is going next spring to Foster and Bial's, are in somewhat wroth that you have in your nation a variety artiste bearing the same front and after name. Mr. and Mrs. R. G. Knowles (Winifred Johnson) have just settled, per the aforesaid, R. Warner, to go to Australia presently for a twelve months' engagement to Arthur Garner, formerly of Williamson, Garner and Musgraves. Garner is building a big variety theatre in Sydney.

Vanoni, whom you know has this week reappeared in London at the Pavilion, Shoreditch, and has been well received. Lottie Collins returns to the Palace on Monday.

H. J. Leslie tells me that he has really secured the Olympic to produce there (when Lost in New York is done with) a version of "The Pilgrim's Progress." It would seem that Grace Hawthorne, who was to have taken the St. James's for this or a similar play, will be the Christian. I wonder what J. Bunyan would say if he were around?

GAWAIN.

SALARIES OF PARISIAN PLAYERS.

(*Special Correspondence of The Mirror.*)

PARIS, Sept. 4, 1896.

While absolutely nothing is going on at the theatres beyond desultory preparations for the amusement of the Czar and the Czarina, a resume of an article which was recently printed in a Paris newspaper may be entertaining. The article in question gave an exhaustive *exposé* of the salaries received by the better known players on the Parisian stage, past and present, and, while the publication of the dark secrets is earnestly condemned by members of the profession hereabouts, and the sources of the information are shrouded in mystery, such investigation as is practicable serves only to show that the facts given are substantially accurate.

The paper states that Rachel's annual salary was in 1850, 50,000 francs; Mlle. Mars was 40,000; Nau'in, the once famous tenor, 110,000; Cruvelli, 100,000; Rosita, 60,000; Fanny Kemble, 45,000; and Taglioni, 35,000. Ten years ago things had so far improved that Lassalle received 11,000 francs a month; Jean De Reszké, 6000; Edouard De Reszké, 5000; and Richard, 5000. At the same time the Opéra paid the following yearly stipends: Melchissédec, 48,000 francs; Escalais, 45,000; Plançon, 24,000; Dufrane, 36,000; Rosita Mauri, 40,000; and Bosman and Adiny, 30,000 each. The Opéra-Comique paid Maurel 800 francs a month, a decade back, while the Comédie Français allowed to Got, Delaunay, and Febvre, 65,000 a year each; Mounet-Sully, 58,000; Madelaine Brohan, 60,000; and Reichenberg, 50,000. The present *sociétaires* of the Comédie Français receive a yearly salary of 12,000 francs, a share of profits reaching 20,000, extra pay whenever they act, and some sort of a provision from the Fine Arts Department.

Sarah Bernhardt's present salary is 1500 francs a performance; Réjane's, 800; Jeanne Granier, 600; and Jane Hading 400. Yvette Guilbert gets, each month, 25,000 francs, or, in round numbers, about one-fifth of the amount which, I hear, she is presently to receive each week in dear, old, generous New York.

A. M. M.

NOTES FROM ABROAD.

The Court Theatre, Munich, has a new movable stage which makes practicable for a continuous performance the appliances which have been employed in America for the living pictures. The arrangement consists of a revolving plate on the ordinary stage floor, and raised a little above it. This plate is sixteen meters in diameter, and allows for the turning of ten meters of the quarter segment of the circle toward the stage opening. The motive power is electricity, and the disc revolves on rollers, which run on a circular track.

The Brothers Renad have performed The Swiss Express over three thousand times in England.

Ellen Terry has been resting at her cottage in Winchelsea, whence it is reported that her health is much improved.

It is rumored in England that the Princess of Wales attended incognito the Wagnerian festival at Beyreuth.

At New Brighton, England, on August 31, Mark Melford played the part of Nixey, in Desperation, for the one-thousandth time.

Madge Ellis saved an elderly gentleman from being run over in a crowded London street, a fortnight ago, and he gratefully presented her with a valuable watch and ring.

The carriage accident craze having passed, English players in great numbers are now being set upon by thieves. The adventures recounted in the British papers reflect great glory upon the valor of the actors, while inspiring scant reverence for the police force.

Bullfights are now regular attractions at several French resorts as well as in sunny Spain. Sarah Bernhardt recently viewed the slaughter of five bulls at San Sebastian, and presented a diamond pin to the sanguinary toreador.

Cyril Maude will soon produce, at the London Haymarket, the dramatization of Stanley Weyman's novel, "Under the Red Robe."

Florence St. John is now playing in The Little Genius, at the London Shaftesbury, the title part originated by Annie Dirkens.

Madeleine Lucette Ryley's Jedbury, Junior, (*née* Christopher, Jr.) has been enthusiastically greeted at Johannesburg.

Sarah Bernhardt has accepted a modern tragedy by Gabriel D'Annunzio, entitled La Ville Morte.

John Hare is rehearsing Caste and The Hobby Horse for his American tour.

Lost in New York has caught on well at the London Olympic.

Emma Stanley, the young English prima donna, has been engaged for an opera season in Belgium.

Adelina Patti has written a one-act opera for private production in her castle in Wales.

Clotilde Kleeberg, the French pianist, is booked for a London season, as also is Petschnikoff, the latest violinist to capture the continental capitals.

The doll contributed to the recent Actors Orphanage Bazaar, in London, by Evelyn Millard was voted the best. It was called Flavia and received 187 ballots. Others that ran well were Mercia (Maud Jeffries), 137; Nance Oldfield (Ellen Terry), 111; Charley's Aunt (Mrs. W. S. Penley) 56; Olive Allingham (Lily Hanbury), 43, and Queen Caroline of Naples (Rose Leclercq) 31. Carlotta Addison had charge of the doll show.

Mrs. Potter and Kyrle Bellew are to present Charlotte Corday before a London audience. Australian critics have decided that Bellew's Marat is not an historically correct impersonation.

Mascagni's latest opera is called The Japanese Girl, and the characters are a doll, a screen, and a heap of dirt, not to mention a young couple and an irate father.

TELEGRAPHIC NEWS

CHICAGO.

The Season Auspiciously Opening--New Low-Priced Theatres--Gossip.

(Special to The Mirror.)

CHICAGO, Sept. 14.

Before the month of October is ushered in all of the local theatres will be bidding for patronage. The Columbia will be the last to swing into line, and will open Sept. 27 with In Gay New York. The Schiller will be taken from the list of legitimate houses by Robert Blei, its new manager, who will put vaudeville in there this week, so that Hooley's, the Grand Opera House, the Columbia, and McVicker's will have the $1.50 field all to themselves until Manager Palmer's stock company opens later in the Fall. There should be enough first-class attractions for the five houses, and Chicago should support them well. The real struggle will no doubt be among the cheap price and vaudeville places, of which there will be no less than ten on the South Side, three on the West Side, and two on the North Side.

The Holland Brothers were greeted by a large and highly appreciative audience to-night at McVicker's, where they opened their season in last year's emphatic success, A Social Highwayman. It is a pleasure to see those two accomplished artists act. A performance in which one or both of them figure is, like a celebrated brand of pills, worth a guinea a box. They have an excellent company this year, and during their stay will present two new plays, one of which is called Two Men of Business.

Frank Hamilton's fine organization had two good weeks of In Missoura at McVickers, where Al Lipman and Jean Clara Walters carried off the honors. Last Thursday evening the clever little soubrette of the company, Mamie Johnson, was obliged to play her part after coming from the deathbed of her mother at the Presbyterian Hospital.

"Punch" Wheeler has been heard from again. He sends me an Uncle Tom cut with the information that I "can get a neat frame for this litho of Sam Alexander's Uncle Tom, at North Waukegan, one night only." He also writes as follows: "During your absence the following new names have been registered: Callie Stone, Faith Hilarity, Delight Sweetzer, Birdine Moriarty, Rejoyce Cadaver, Caprice Weather, Sierra Nevada Pueblo Van Alen, and Ersie Popkins. This last soubrette is with Wall's Hopskotch party, making long jumps in Montana. Ethel Carter, who is a very clever business woman, had a dream the other night that some stage manager fined her $10. Then she awakened, got up and took a drink of water, and went back to bed and began her dream where she had left off, and made him give the money back, as times are too hard, and the fine was too heavy anyway. A sword swallower struck town Labor Day. He had a three-foot iron rod which he would swallow for the price of a drink, and his condition showed that he was playing to the capacity. Herbert Cawthorne says George Kingsbury, manager of A Woman in Black, knows his business. At St. Paul during the Grand Army parade the entire company had choice seats, viewing the procession, when Mr. Kingsbury suddenly thought a matinee would be a good thing, so he called them all off their perches, opened the doors at 4 o'clock, and the show was out at 7."

A Milk White Flag is making its usual hit at the Grand. On the whole the company is better than that of last season, though Isabelle Coe is sadly missed in her bright performance of the Widow. Floyd Wilson is always good, because he is such a hard worker, and John Marbie is as funny as ever as the Undertaker. In George Schiller Managers Hoyt and McKee have a man who should have been with them long ago, for he is built for the Hoyt plays, and scores a big hit as the Corpse. Matt Snyder has one of the best parts he has ever had as the General, but he is lost away out here without "Rosy" and "the two kids." With Plunger Lute Phelps on the door, I can't see how this company can lose. Hoyt and McKee were here for the opening, but left the next day, as there was a ball game at the Polo grounds, and McKee had a good thing at Sheepshead. Frank Lane please write. Regards to Claude Goodwin. The company remains at the Grand until Otis Skinner comes with his new play, A Soldier of Fortune, and he in turn will be followed by George Bowles, Charlie Hopper, and Chimmie Fadden.

The twenty-seventh season at Hooley's has opened under the usual brilliant auspices, and young Mr. Hackett has made a decided hit in Sothern's part in The Prisoner of Zenda. The play is beautifully staged and splendidly acted, and it will surely do a large business during this, its second and last week. Then comes clever Tom Seabrooke and The Thoroughbred, for a run, and it is bound to be a go.

The opening dinner of the Footy Club will take place at the Wellington on Sept. 28. It is expected that the club guests will be Otis Skinner, Tom Seabrooke, Lee Harrison, Walter Jones, Joseph and E. M. Holland, David Warfield, and Joseph Buckley.

The Henderson Opera co., which has made such a hit at the Schiller, will probably take the road for a few weeks.

Over at the Haymarket Charley's Aunt did well last week, and yesterday Jacob Litt's new play, The Woman in Black, was well received by large audiences.

Harry Alward, of the Frohman forces, has gone through THE MIRROR'S valuable theatrical roster, and has culled therefrom, for my soubrette album, the following list of world beaters and record breakers: Bonnie Del Vecchio, Phronia Le Bean, Carrie Ezier, Karra Kenwyn, Barbette Zophy, Clementine Keagy, Aphie Hendricks, Ma Belle Fowler, Ara Bell, Mrs. Will E. Triplette, Albertina Charboneau, Bertie Tucman, Malvina Moreau, Alice Aliz, Siren Smith, Rosalie Perche, Angela Goula, Vera De Noie, Hortense Van Zile, Pert Croix, Lillie Victorellis, Passie M. Lester, Belle Tufts, Thora Odegard, Maybelle Eckert, Grayce Scott, Millie Tait, Pheeny Elsnor, Peppi Mahler, Seba Leslie, Francis Kegge, Pauline Pay, Dot Dempsey, Lizzie Husbands, Tootsie Campbell, Silona McKey, Lucia Cuerbo, Anna Biasi, Musette Fisher, Desseria Plato, Dasie Reiger, Tennie Ruppell, Rosie Jersey, Giselda Bazeggio, Bellota Harrington, and Pretty Primrose.

Little Georgie Schiller and his wife were among my court callers last week, "seven laps ahead" of the Hollands. Another caller was B. Goodhue, of Texas. Mr. Goodhue runs the Southern Pacific Railroad System and manages the opera house at Beaumont, Texas, as a side line.

Manager H. R. Jacobs is at present in Montreal. With the aristocratic new Academy of Music, the Theatre Royal, and the Queen's, Jacobs and Sparrow seem to have a monopoly on the theatrical business in the Canadian metropolis. Mr. Jacobs will spend most of his time "on the go" between his Chicago, Montreal, Toronto, Syracuse, and Newark houses.

Kate Putnam will begin her season about Sept. 25. She recently secured two plays of much prominence, in which she will appear this season. Harry Emery will manage the company and Joseph J. Devlin will attend to the advance work. Mr. Emery suffered $3000 worth in the recent Benton Harbor fire.

Gerald Griffin has returned here from the In Old Madrid company. The long jumps in country wagons disagreed with him, and he has baited his trap again.

The Alhambra Theatre did a record-breaking business with In Old Kentucky last week, and A Bowery Girl packed the house at its opening yesterday. Business at Manager Jacobs's beautiful South Side theatre so far this season has been very big. Acting Manager W. H. Barry tells me that Mr. Jacobs has booked the best line of attractions for the Alhambra this season that has ever appeared on its stage.

In Old Kentucky goes over to the Lincoln this week, succeeding In Darkest Russia.

Up at the new Tivoli the stock opera company is presenting that old favorite, The Mascot, to large audiences.

My genial friend, Amy Leslie, took occasion some time ago to slate a serio-comic lady at one of the theatres, and the manager of the house had the bad taste to permit the "artiste" to "get back at" Amy from the stage, in spite of the protests of two of the oldest and ablest local critics. Amy is pretty well able to take care of herself, however, thank you, and our money goes on her every time.

The theatrical season here has opened surprisingly well, in spite of William J. Bryan, the sixteen-to-one chap. Which reminds me to ask you if you have heard the difference between free silver and free lunch. Free silver is 16 to 1, and free lunch is 11 to 2.

Tag! You're it! "BIFF" HALL.

WASHINGTON.

Robert Downing Produces In Search of Happiness at Rapley's--Other Bills--Gossip.

(Special to The Mirror.)

WASHINGTON, Sept. 14.

Rapley's New National Theatre commenced its season to-night with the engagement of Robert Downing, who, under the direction of James W. Morrissey, presents for the first time on any stage the new Greek play entitled In Search of Happiness, by Edouard Dousard and Robert Downing. A large audience warmly praised the play, the strong interpretation and the elaborate costuming and mounting of the production.

The argument of the play portrays the fierce struggle between honor and love. The action in the first act takes place in Melitus, once a wealthy and luxurious city on the coast of Asia Minor. A band of Gauls, a race of fierce barbarians, under their chief Hervor, plundered the temple of Artemis, and bore of as captives the women who were celebrating the annual rites. The Gauls demand the payment of 700 pounds of gold as ransom. To this the Greeks consent, but require time to collect the amount. Their appeal is denied, because an urgent request summons back the troops of Hervor to their native land. The Gauls, however, pledge themselves to hold for a year each captive wife, a hostage and inviolate. If not ransomed within the year they are to become the property of the tribe.

The following act takes place in Gaul, on the banks of the Rhone: The allotted time has almost expired, and the captives are bewailing their fate. Silva only, the fairest of all, hopes the ransom will not come. Married by parental authority, she has given to her husband merely a passive obedience. On the other hand, her admiration for the Gallic chief, who has protected her while a captive, rapidly developes into a passionate love. Hervor returns this love and determines at the end of the year to make Silva his wife. No actual pledge passes between them, because honor enjoins silence upon Hervor until the time for ransom had passed. Almost at the last moment, Constans, the husband, appears and proffers all his wealth for ransom. By a mighty effort Hervor masters his disappointment, receives the husband as his guest, and bids him take his wife.

This unexpected appearance of Constans renders Silva desperate. In a frenzy of passion she seeks Hervor in the night and tells him that the ransom offered is but half her husband's fortune, and demands his death at Hervor's hands. With the Gaul, indignation for the moment overpowers love. He drives the frantic woman from him, and bids her forget this horror. Again, on the following day, Silva seeks Hervor. With a woman's powerful fascination she wrests from him a declaration of his love, and urges him to remove the barrier between them. The Gaul wavers, but doesn't decide. He must think it all out that night—alone. To the sacred grove of the Druids the distracted chief hastens for counsel. Solemnly, sternly, it is given. He must follow the path of honor, must subdue the conquering sin, or else sacrifice his conquered self. The solution, however, is near at hand. In the midst of this meeting Constans appears, and learning by certain tablets of writings the treachery of Sylva and her consuming love for the Gaul, stabs himself and dies.

Mr. Downing as Hervor has a part that affords him the fullest scope for the exercise of his abilities. His success was pronounced. Eugenia Blair shared distinctly in the honors by her artistic portrayal of Silva. There is a large chorus, who render the Greek chants in honor of Artemis, and an incidental ballet is one of the features. The following is the cast: Hervor, Robert Downing; Aristander, Edward Dvorak; Constans, William Bramwall; Critobulus, James Collins; Harpalos, J. Henry Kolker; Kainon, Stuart Robertson; Divico, William Dupont; Gasper, George Sylvester; Priest, Charles Dade; Bard, Charles Ferguson; First Gaul, Edgar Dayton; Second Gaul, Edward Barnes; Guide, Robert Barnes; Messenger, Louis Frohoff; Cleomene, Mrs. Ella Wren; Euopia, Mav Lindley; Olympia, Margaret Neilson, and Silva, Eugenie Blair.

Alma's Temple of the Mystic Shrine, headed by the Marine Band, under the leadership of Professor Panciulli, attended the theatre in a body, and there was also a large contingent of Knights of Pythias present. Putnam, a Son of the Revolution, will be presented during the week. Frederick Bond, in My Friend From India, follows.

Northern Lights, William Calder's stirring production of frontier life, opened the season at Rapley's Academy of Music to-night to a large and enthusiastic audience. The performance was a highly meritorious one, and the excellent company met with warm appreciation. Joseph Hart in A Gay Old Boy comes next.

Charles E. Blaney's new farce-comedy, A Boy Wanted, scored a success on its beginning at the Grand Opera House. A large audience enjoyed the clever company, and the entertaining special work introduced throughout the skit. Harry Clay Blaney as the Boy created much amusement. The American Girl follows.

Myron Effingwell and Effie Darling are so well pleased with last week's business at Whitsell's Bijou Family Theatre that they remain another week, presenting Blue Grass to-night to a good house. Barlow Brothers' Minstrels come next.

Fields and Hanson's Drawing Cards are at Kernan's Lyceum Theatre this week. T. E. Miaco's City Club company follows.

The season at Albaugh's Lafayette Square Opera House opens next Monday with The White Mahatmas, the Baldwins, in their hypnotic and second sight entertainment.

The Animatographe was an added attraction to the closing week of the Steiner Opera engagement at the Grand. The pictures shown were "The Paris Express," "Street Scene Near House of Parliament," "The Derby Race Finish," "White Eyed Kaffir," "Blackfriars Bridge, London," "The Landing of the Trinity Crew at Henley After a Race," "Tommy Atkins's Courtship," "The Surf at Brighton," and "The Deck of Steamer Victoria." This was the first view of the scenes here, and the display increased business.

Alice Judson, who was to sing the part of Lillie in The Little Hussar at the Grand, resigned before the opening. Florence Gregg was engaged, and scored quite a success in the part.

The company supporting Thomas W. Keene this season are daily rehearsing at Rapley's Academy of Music under the direction of Charles B. Hanford, Mr. Keene's starring partner and business manager. Mr. Keene arrived to-day. The season opens next Monday in Cumberland, Md.

The local Elks tendered Past Exalted Ruler Edwin B. Hay a rousing welcome to-night on his arrival from a two months' European trip. He was met at the depot by the lodge, headed by Esputa's Military Band, and escorted to headquarters, where a reception and banquet followed.

On Broadway, with Maggie Cline, follows The Baldwins at Albaugh's, Lafayette Square.

The Washington *Post's* Sunday edition prints entire THE MIRROR'S first instalment of the Theatrical Roster, giving THE MIRROR due credit for the same.

JOHN T. WARDE.

BOSTON.

Denman Thompson is Breaking all Records--News in Plenty.

[Special to The Mirror.]

BOSTON, Sept. 14.

So far as Boston is concerned, the new dramatic season is moving along very merrily, and promises to prove as prosperous as the Summer productions were the opposite.

At the Park to-night Henry E. Dixey opened an engagement which promises to be a record-breaker for the new management of the house. Since His Absent Boy was first given in New York it has been largely rewritten, and is as jolly a dramatic composition as could be wished for. Mr. Dixey is seen at his best, and he meets with clever support in Ida Vernon, Charles Bowser, E. L. Walton, Margaret Craven, Harriet Sterling, Junius B. Booth, Mrs. Creig, and Pauline Willard.

In the Heart of the Storm opened a week's stay at the Columbia to-night with the same cast which was seen in New York only two weeks ago. Sheridan Block is always a Boston favorite and Stella Bonheur has many friends in this city.

Carl A. Haswin's many successful engagements in Boston when playing The Silver King have made him a great favorite, and the opportunity to see him in his new play, A Lion's Heart, was eagerly improved at the Bowdoin Square to-night. Emil Aukermiller did some energetic press work in assuming interest in the play here.

It is safe to say that such a coterie of pretty girls has never been seen in Boston as that now at the Hollis Street in The Lady Slavey. As the two bailiffs, Dan Daly and Charles Danby are side-splittingly funny. Marie Dressler takes the house by storm, and May Duryea sings delightfully, but the pretty girls make the hit of the show. The engagement is for three weeks.

Record breaking is an old story with Denman Thompson at the Boston, but that is what he is doing with The Old Homestead again. His play has never been so well mounted, and the production is meeting with tremendous success. The house has been packed at each performance.

The Sunshine of Paradise Alley continues at the Tremont with no cessation in public favor and the engagement promises to continue successfully until Frank Daniels comes with The Wizard of the Nile. Bernice Norcross, a clever Medford girl, has been engaged to play Sunshine.

The new-comers at the Castle Square are rapidly becoming favorites with the patrons of that house, while J. K. Murray, Clara Lane, and Rose Leighton, the only members of last year's company, are more popular than ever. Especially cordial has been the greeting to Laura Millard and Oscar Girard, who are already prime favorites. This is the last week of Erminie, which will be followed by The Gondoliers.

The Widow Jones is in her last week at the Museum, and standing room has been at a premium throughout the engagement. The company is greatly changed from last season, but it is equally good, while Miss Irwin is as delightful as ever.

William Pinkofski, a theatrical manager of this city, has filed with the insolvency court a schedule of assets, etc. His debts are stated to be about $4000, and he states he owns nothing but his personal wearing apparel.

Frank E. Chase has been engaged by the *Journal* as dramatic critic, and that paper now publishes breezy dramatic feuilletons each day, Mr. Chase alternating with Philip Hale, the brilliant comic critic of the paper.

All the girls in The Lady Slavey are learning to ride the wheel, and the great stage at the Hollis is turned into a regular riding academy forenoons.

A. Toxen Worm has been in Boston arranging for James O'Neill's engagements hereabouts. Next summer he will be interested in a comic opera over here, with Charles W. Arnold, at the Grand Opera House.

George H. Brennan has resigned his newspaper position to devote himself entirely to the tour of his star, Thomas E. Shea.

The Museum will be closed 21, for a final rehearsal of The Hand of Destiny.

Frank N. Scott is doing preliminary press work for The Strange Adventures of Miss Brown.

Francis F. O'Neill, of Frohman's forces, is in town to take charge of the production of The Hand of Destiny.

Jack Hirsch has moved back to town from Winthrop Beach and is pleasantly established at the Thorndike for the Winter. I regret to see that his sojourn at the beach has led to his telling fish stories, but so long as he confines himself to 90-pound smelt and does not make me catch sea serpents in the brooks of Vermont I will not object.

While visiting the White Mountains last week I caught a glimpse of C. E. Dowe, who goes in advance of Thomas W. Keene this season.

Mrs. E. H. Crosby, wife of the dramatic editor of the *Post*, has written a book on the trip of the Ancients to London.

John L. Sullivan again says that he has no intention of going back to the stage, and is looking for another Boston hotel.

Birdie Lewis and H. C. McGee, two of the high-divers in the water show here this Summer, were married here last week. They never met before the Boston engagement.

The funeral of Edward Everett Parker, who was killed at the Adirondacks by a falling trunk, took place from No. 19 High Street. The services consisted of prayer by the Rev. Arthur B. Patten, of the Congregational Church, and singing by the Baptist Church quartet. Delegations were present from the Red Men, Golden Cross and Golden Eagle organizations, and two representatives from each order acted as pallbearers. The burial was in the family lot at Harmony Grove, Salem.

When The Hand of Destiny (Les Deux Gosses) is produced at the Museum, Alice Fischer Harcourt will play a part entirely new to her. It is a rough kind of part, a sort of cross between a young La Frochard and Nancy Sykes, and has a drunken scene. Miss Fischer has played a wide variety of roles since she began her career, ranging from high bred dames with white hair to moral young women of strong character, like Helen Laroudis in The Masqueraders, and to adventuresses of all sorts, but the tough woman of the purlieus is new is new to her, and her work will be watched with deep interest. Tom Grogan, in which she is to create the title role, is to be sent out later in the season.

William Gill, of the Tremont, is soon to begin work on the models for R. A. Barrett's new burlesque, which the Cadets will soon give.

William Seymour is at work on a one-act play for Roland Reed.

John B. Schoeffel will remain in Boston for some time, giving personal attention to the Tremont.

The Pi Eta Society of Harvard has completed plans for its new theatre, which will be built at once.

The will of the late Francis B. Hayes has been allowed.

Florence I. Baker, an instructor of stage dancing, appeared before Judge Hardy last week as the complainant against Richard Henchcliffe, a theatrical advertising agent. Miss Baker alleges that Henchcliffe threatened to shoot her on Saturday last, in consequence of her refusal to marry him. The case was continued for two weeks.

The Stetson will case will not be tried before a jury until next April.

Leonard L. Davis, an actor, arrived in Boston last week, and gave his valise to a herdic driver, but neglected to tell the man where to take it. Then he hurried off, but when he recalled his slip the man was missing. Finally the bag was found at police headquarters, where the driver had taken it.

JAY BENTON.

PHILADELPHIA.

The Quakers Have Attractions at Seventeen Theatres--Fernberger's News Budget.

(Special to The Mirror.)

PHILADELPHIA, Sept. 14.

There are to-night seventeen places of amusement open. The opening of the Broad Street Theatre and Academy of Music will complete the list for the season of 1896-97.

The Broad Street Theatre wisely concluded to defer their opening until Sept. 28, when Professor Kellar in his pleasing entertainment opens here. Charles Frohman's company with Sue, that was to have opened to-night, has been given a later date. The Heart of Maryland, with Mrs. Leslie Carter, comes here Oct. 5 for a run.

Maggie Cline, the favorite vaudeville star, met with a grand reception at the Chestnut Street Theatre to-night with On Broadway, this being her first appearance in this city on the legitimate boards. She is well supported by John G. Sparks and a company of twenty-five people. Miss Cline introduced her various specialties, and greatly pleased her many admirers. Hoyt's Black Sheep follows 21.

My Friend From India having met with an emphatic success, last week, at the Chestnut Street Theatre, the home management concluded to open the Chestnut Street Opera House one week earlier than originally announced, and the aforesaid attraction has been transferred there to-night with good prospects. It is a farcical comedy, containing many new and extremely funny situations. The company is composed of excellent people, and the piece is beautifully staged and sure of patronage solely on its merits. A clever duet, The Raccoon and the Bee, by Edward S. Abeles and Miss Giroux, has become very popular. Proctor's Pleasure Palace company follows Sept. 21.

Frank Howe, Jr., of the Walnut Street Theatre, claims to have an unlimited lease of the house, and has only made an alliance with Al Hayman and Company, which will result in a great list of stars and combinations for his house. There will be no change in the management or direction in local policy, Mr. Howe remaining the sole manager.

The Baldwins at the Walnut are in their third week, having created quite a sensation. Their performances are truly wonderful, especially their mind reading tests. The vaudeville features include Edgar Ely, Kate Russell, Georgia Gardner, Tally-Ho Trio, and Louise Truax, a little girl whistler, who is a phenomenon, rendering difficult variations with double notes. Next, Andrew Mack in Myles Aroon.

At the Park Theatre the Cotton Spinner company opened to-night, headed by the character delineator, P. A. Anderson. For week of Sept. 21-28 Pregoli. Miss Philadelphia, with William Collier and Louise Allen, is now in rehearsal, and will open their season here Oct. 5 for four weeks' run, after which they are booked for a long season.

Castle Square Opera Company at the Grand Opera House are doing a large business. Tonight this excellent organization is singing Iolanthe, with Mark Smith specially engaged for the role of Strephon. The opera is handsomely staged and attracted a large house. For coming week, Maritana.

Davenport and Tourney are going to make a success at their Girard Avenue Theatre, and the new stock company have won universal favor with the patrons. Robert Drouet is only here temporarily, but is doing good work. Lillian Laurence and Margaret Dale are pretty and pleasing actresses. To-night is presented for the first time in English, Knight and Day, with first appearance this season of the popular comedienne, Emma Maddern, who enacts the leading role, and received a generous welcome. Knight and Day is a roaring comedy dealing in the eccentricities of two men, introducing many amusing situations. It is well acted, and proved a success. Gwynne's Oath, Nelson Wheatcroft's play, is in rehearsal for week of 21. The rights of Our Governor and The Almighty Dollar have been secured by Davenport and Tourney from Mrs. W. J. Florence, and will be produced later in the season.

The Golden Giant, with Howell Hansell and his own company, is the attraction for week at Forepaugh's Theatre, meeting with fair patronage. Charity Ball is announced for week Sept. 21, being its first production in this city at popular prices.

Ishaw's Octoroons are at Gilmore's Auditorium. Madame Flower, Fred J. Piper, and the Hyer Sisters gave a burletta, Thirty Minutes Around Opera. The Blackville Derby, Milkmaid's Flirtation, and novel specialty acts make up an entertaining programme. Sandow's Olympia follows, Sept. 21. Hyde's Comedians, 27.

Siberia, under the management of McDonough and Kennedy, is at the National Theatre for week, with new scenery and costumes. Sidewalks of New York follows 21; Oriental America 28.

The new management of the People's Theatre have donated $250 and the owner of the theatre $100 toward aiding the thousands of unemployed in the Kensington district, in which the theatre is situated. The Land of the Living, the card for week at the People's, is to be followed by Tony Farrell in Garry Owen Sept. 21.

The Standard Theatre presents this week South Before the War. They had a monster street parade this morning that attracted general attention. The company is large, with pickaninny band, cake walkers, and many other features to amuse an audience. The Great Diamond Breaker for week of Sept. 21.

The Bijou Theatre continues to be packed at every performance. The Cinematographe is a great card, and is alone worth the price of admission. Tim Murphy, Mr. and Mrs. Sidney Drew, Frederick Troupe of Gymnasts in their unique ladder act, O'Brien and Havel, Rixford Brothers, Sydney Grant and Miss Norton, Dudley Prescott, Canfield and Carleton, Celeste in swinging wire, Albertus and Bartram, Brydges and Little, Barry and Bannon, Frank Whitman, and the Silvers, vocalists, are the week's features. For coming week, Hilda Thomas and Frank Barry.

The Trocadero, under the management of Miaco, Morris and Woodhull, opened under bright auspices with large patronage nightly. Smoking is allowed in all the lower portion of house, except the front row, which is a new and popular feature. The New Night Owls is the attraction for the week, the novelties being the musical students, the gymnastic Frolic and new burlesque, The Gilt-Edge Club. For week of Sept. 21, Morris's Twentieth Century Maids.

Bob Fitzsimmons and Tom Hickey, in connection with the Gilded World Burlesque Company, form a strong combination at the Lyceum Theatre, where they are giving two performances daily to crowded houses. Rentz-Santley company follow Sept. 21.

Charles E. Warburton, president of the Forrest Home, and owner of the *Evening Telegraph*, a prominent newspaper of this city, died at Atlantic City Sept. 1. He was liked by everybody.

Dumont's Minstrels opened their season at the Eleventh Street Opera House this evening, receiving a warm welcome.

Sheeran's Big City Girls are at the Kensington Theatre for week. The company is headed by the Sheerans, Gus Mills, Englehardt and Raymond, the Carlous, Lida Allen, Contess Sisters, Spencer Brothers, and John J. Mahony. The Casino Girls are booked for coming week.

The Dime Museum, with continuous performances, offers this week as special features Prof. R. P. Stanton, hypnotist; Tim Smith, the man who can't stop walking; Prof. Pierce, magician; Delkano, fire fiend; Marion Ellis, soap sculptress; the Middletons, Lulu Theiss, Pat Conroy, Heath and Silbur, the Majiltons, Partell and Morris, Leonhardt Brothers, and Jennie Robey.

Innes's Band of fifty musicians continue at Willow Grove, playing nightly to large audiences, in the interest of the street car companies.

The steamer *Republic*, to Cape May, with its many vaudeville attractions, closes the season this week.

Grand opera, under the direction of Walter Damrosch, will open at the Academy of Music, Dec. 14; for four weeks. S. FERNBERGER.

CINCINNATI.

Wonderful Mind-Reading at the Walnut--Current Attractions--Notes.

(Special to The Mirror.)

CINCINNATI, Sept. 14.

The Grand opened its doors for the season last night in the charming play, by Augustus Thomas, In Missoura. Al Lipman assumes the role of Jim Radburn, originated by Nat Goodwin, and does some good, sterling work. He is assisted by the Hamilton Company of Players, including, among others, Clara Jean Walters, Margaret Dibden, Mamie Johnstone, Charles Reizel, and Charles Mason. The audience was both large and appreciative. The Prisoner of Zenda follows.

Katie Emmett, in The Waifs of New York, was the star that began the week at Heuck's yesterday with two rousing performances.

A Booming Town was the first farce-comedy to appear at the Fountain Square this Fall, and the theatre was crowded at the two Sunday entertainments. It is a play with lots of fun and many specialties.

The other Sunday opening was The Dangers of a Great City at Robinson's, where the customary audiences were on hand to applaud that popular melodrama.

The Star opens next Sunday with A Romance of Coon Hollow.

At the People's Friday afternoon a free exhibition of

MR.
CLAY CLEMENT
BARON ROSENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

the great Edison Vitascope was given to the ladies. The Vitascope will be seen here next week in conjunction with the entertainment of the American Vaudeville company.

The Ludlow Lagoon has found its temporary amphitheater to be too small to seat the people who go to see the water carnival, and additional seating has been constructed

Flossie La Blanche, the strong woman, is the reigning attraction at Heck and Avery's Museum.

The Diaz's Land Minstrels are the drawing cards at Coney Island this week. This resort brings its successful season to a close next Sunday.

The special entertainments have been brought to a close at the Zoo, but the finest collection of animals in the country may be seen here any day in the year.

A captive balloon that ascends 1500 feet, and carries eight passengers each trip at $1 per head, is the somewhat unusual feature at Hillsdale Park.

The Walnut will be dark until Oct. 5.

Manager Frank Logan of the Sam T. Jack Creole Company has recovered from his recent illness.

For the past week the audiences at the Walnut Street Theatre have stood aghast at the performances of Thomas Jefferson Ready. Coming here practically unheralded and making his first public appearance he has made himself the wonder and marvel of his audiences. Mr. Ready is a mind-reader, and the tests to which he has been subjected nightly by committees of prominent citizens have been many and searching. Mr. Ready in every instance has shown himself equal to what he has undertaken to do. There seemed to be no limitation to Ready's ability, and he made the supernatural appear as natural. The number of spectators steadily increased, and on his return engagement he will certainly reap substantial rewards.

The *Post* Saturday evening contained pictures of the box-office treasurers of the city theatres. The men who will be in charge of the money-bags this year are Ed. Aylward, at the Grand; Tony Gossling, at the Walnut; Ed. Winterburn, at the People's; Tom Nelson, at Robinson's; George Schottle, at Heuck's; Andy Bettesheimer, at the Fountain; and John Fennessy, at the Star.

WILLIAM SAMPSON.

ST. LOUIS.

The New Century Theatre Opens in Two Weeks—Attractions of All Kinds—Gossip.

[*Special to The Mirror.*]

ST. LOUIS, Sept. 14.

Last week Clay Clement drew good audiences to the Olympia Theatre to see him in The Bells and the New Dominion. As Mathias in The Bells he gave a fine personation of the character, which was liberally applauded. His mesmerism scene was an unusually strong and artistic effort, for which he received curtain-calls at each performance. As the Baron in the New Dominion he also scored a success, his work showing him to be a clever comedian and a painstaking and conscientious actor. Both productions were put on in a fine manner, with handsome scenery and a strong supporting company. Last night William Barry opened in The Rising Generation.

John Griffith's Mephisto, in the production of Faust, as given at the Hagan last week, shows him to be an artist of much talent with a bright future. His production is mounted in elaborate style. The electric duel, as well as the other electrical effects, are very startling and realistic. His company is an unusually good one, and the attendance during the engagement was highly gratifying to the young actor. Last night Gotthold's Gigantic Gathering of vaudeville artists commenced an engagement to a big audience, and the various specialties were well received.

Darkest America at Havlin's had a very large patronage last week, and the attendance was highly gratifying to Manager Gaveu. The performance was entertaining and interesting. Yesterday matinee the new Fast Mail began an engagement, and the well-known melodrama, with its strong and exciting climaxes, completely filled the theatre twice.

The Cyrene Vaudeville Burlesque and Pantomime company played at the Standard Theatre all last week to fair audiences. Yesterday two good audiences attended the opening performances of Sam T. Jack's Creole company, which contains many pleasing features and a number of new faces.

The same old story as to attendance was repeated at Hopkins's Grand Opera House last week, and people were nightly turned away for lack of room to accommodate them. The stock company gave a strong presentation of Queena, and the vaudeville turns including Felix and Cain, George Evans, and Almont and Dumont, and the other strong cards were repeatedly encored. Yesterday the weekly change of bill by the company was made and The Strategists was presented by the excellent stock company. Ward and Curran, Mayo and Hunter, the Four Angela Sisters, and numerous other good turns were also on the programme. Before eight o'clock people were being turned away.

Koerner's Park did a good business last week. Charity Begins at Home, Lovely Galatea, and Rose of Auvergne were given in a most satisfactory manner by the members of the Al Fresco company. This week Charity Begins at Home and selections from other operas will be given, and the season will close.

The company that was being organized to go on the road has been disbanded, the scheme having fallen through.

Maurice Hagaman severed his connection with the Al Fresco company as manager, and went to Chicago last Tuesday. The company worked on the commonwealth plan, and will continue to do so until the season closes. It was stated that Amy Leslie intends going on the road with the company, but she states that she never had that intention, and her name was used without her authority.

Manager James J. Brady is hard at work completing the arrangements for opening the New Century Theatre. It will open Sept. 28th with the Frohman Empire stock company, and the repertoire for the opening week will be as follows: Monday night, Liberty Hall; Tuesday night, Bohemia; Wednesday matinee, Liberty Hall; Wednesday night, Benefit of a Doubt, and Thursday, Friday and Saturday, matinee and evening, Sowing the Wind. The second week the Gay Parisians will be the attraction, followed by all the Eastern successes.

Forest Park Highlands closed last Sunday night.

The Suburban still continues open, and the card last week was McDonnell, the High Wire Bicycle King, together with the minstrel performance.

The grand officers and trustees of the Elks were in annual session here last week. Those present were M. D. Detweiler, Grand Ruler, Hamburg, Pa.; G. A. Reynolds, Grand Secretary, Michigan; Jerome B. Fisher, Jamestown, N. Y.; George P. Crouch, Omaha, Neb.; and H. A. Craycroft, Dallas, Tex., Grand Trustees. Minneapolis, Minn., was selected as the place to hold the next annual convention of the Grand Lodge, July 7, 1897.

The St. Louis Exposition opened last Wednesday, and an immense crowd attended the opening night. Gilmore's Band furnished the music, giving two performances in the afternoon and two in the evening. The Exposition remains open until the middle of October, running for forty days. Professor Lockhart's trained elephants gave performances in the Music Hall twice daily.

The time for the New Century Theatre is booked up to May 10, 1897, and the prices will range from 25 cents to $1.50, with a popular price matinee. The orchestra will be under the leadership of Musical Director Maddern, and all the attaches of the house, except the treasurer, will be St. Louis men. The treasurer selected for the house is Hugh Quarles, from Hayman and Doris's Columbia Theatre, Chicago.

W. C. HOWLAND.

CLEVELAND.

Two Governors Applauded Maggie Cline at the Euclid—Amusements at Other Houses.

[*Special to The Mirror.*]

CLEVELAND, Sept. 14.

In Gay New York opened to-night at the Euclid Avenue Opera House to a good house. The company is an efficient one, and contains many favorites, Lucy Daly, Walter Jones, David Warfield, and Lee Harrison being especially good in their specialties, and winning much applause. The piece will hold the boards all week.

For this week the Lyceum Theatre will be dark, Warde and Vokes opening next week with A Run on the Bank.

The Cleveland Theatre is well-filled to-night, the attraction being Salter and Martin's production of Uncle Tom's Cabin, which remains till Thursday, when The Wyoming Mail will open for the rest of the week. Next week, Humanity.

This afternoon and evening the Star Theatre had crowded houses to welcome The White Crook, given by a first-class company, and preceded by a curtain-raiser entitled Columbia's Reception. Rice and Barton's Extravaganza company next week.

Maggie Cline, with several members of her company, were entertained by the Artemus Ward Club (the newspaper men's club) in their elegant rooms last Thursday evening.

Manager Hartz, of the Euclid Avenue Opera House, was kindly remembered by his many friends last Tuesday on the fifty-second anniversary of his birth. Among the presents he received was a gold-headed cane, suitably inscribed, from Al Bryan, the bill-poster.

De Koven and Smith's new comic opera, The Mandarin, Robert Mantell, the Holland Brothers, and The Lady Slavey are among the early attractions booked for the Euclid Avenue Opera House.

Edward Douglass, the tenor, will start with Camilla Urso for a tour of the world the first of October.

A meeting of the Managers' Protective Association was held last week in the office of Manager Hartz to consider the advisability of admitting managers of towns contiguous to Cleveland. The question will be decided at the next meeting of the association.

On the invitation of Manager Harry Williams Governor Lippitt and staff, of Rhode Island, and Governor Bushnell and staff, of Ohio, together with their ladies, attended the performance of Maggie Cline at the Euclid Avenue Opera House last Wednesday evening.

WILLIAM CRASTON.

PITTSBURG.

Vaudeville Reigns Supreme—Continuous Performances at the Duquesne—Items.

(*Special to The Mirror.*)

PITTSBURG, Sept. 14.

At all the theatres to-night, with the exception of the New Grand Opera House and the Bijou, vaudeville of varied quantity and quality reigns supreme. If the large audiences at every house are an indication, the season here for this style of entertainment will be very prosperous.

Robert Mantell opened at the Bijou to a crowded house, presenting The Corsican Brothers. Charlotte Behrens shared honors with the star, and the supporting company was up to the standard. Monbars and The Face in the Moonlight are underlined. The management has retained Edison's Vitascope, which was so strong a feature of last week's bill. Down in Dixie follows.

A large audience greeted Sandow's Olympian Company to-night at the Alvin Theatre. The bill included the dramatic spectacle Cleon, the Rossows, Alcide la Capitaine, Wood and Shepard, Mandola, and several other vaudeville stars. Roland Reed comes next week in The Wrong Mr. Wright.

The novelty of a continuous performance at the Duquesne Theatre has struck the former patrons of this house in the right direction, and receipts have increased from the opening night. The bill offered this week includes Aubrey Boucicault (his initial appearance in vaudeville), assisted by Miss Lowell, in the comedy of The Latest Attraction; Mons. de Bessel, Van Auken, McPhee and Hill, Mlle. Carlini, Kays and Post, and a host of other bright entertainers.

At the Avenue Theatre business continues good. This week Lumiere's Cinematographe is retained, and John Mason and Marion Manola commence their engagement. Swift and Chase, McDonough Trio, George Graham, Florence Wright, Harry Crandall, Van Lear and Barton, and Grace Sherwood are also in the bill with bright and breezy specialties.

The East-End Theatre offered Professor Leeds, hypnotist, to a large audience. Next week, Rook's Comedy company in repertoire.

The new Grand Opera House will open next Monday with George W. Monroe in A Happy Little Home.

May Irwin has been enrolled in the Bijou Circuit, and The Widow Jones will soon be seen here.

The Exposition opened Sept. 9, and Brooke's Chicago Marine Band is the chief attraction.

Chauncey Olcott comes to the Bijou in a few weeks.

EDWARD J. DONNELLY.

THE TABOR'S NEW MANAGERS.

(*Special to The Mirror.*)

DENVER, Col., Sept. 14.—Mrs. Laura D. Smith to-day appointed Paxton and Burgess, of the new Creighton Theatre, at Omaha, managers of the Tabor Grand Opera House, this city. The theatre will be conducted on the same policy as hitherto, and all bookings will be fulfilled.

F. C. CASTARPHEN.

OWNERSHIP OF TENNESSEE'S PARDNER.

Referring to an advertisement placed in last week's MIRROR by Cora Van Tassell, claiming ownership of the play, Tennessee's Pardner, now playing in the West, Manager Arthur C. Aiston, who also claims to own the piece, writes:

Cora Van Tassell advertises in your last issue, making claims to the play, Tennessee's Pardner, which I have bought outright. I was in New York for four weeks after my purchase had been announced in yours and other papers, but, although Miss Van Tassell was in New York, she did not make known her claim until we had been on the road for two weeks. Miss Van Tassell produced the play in New York, afterward in Boston, and on her last trip the scenery was left with Manager Thomas G. Leath, of Richmond, Va.

On July 24, 1894, a bill of sale was signed by Miss Van Tassell, turning over to Lawyer William B. Beebe, of Cleveland, O., the following: The manuscript of Tennessee's Pardner, by Scott Marble, and the copyright thereof; two sets of scenery and full stage settings belonging to same; all properties, costumes, and trunks purchased for and used in said plays; also all costumes used by grantor in said play, and the trunk containing the same. The following season Mr. Beebe let Miss Van Tassell have the play on royalty, the contract for which I hold, and it was distinctly understood in it that on the failure to pay royalty promptly Mr. Beebe could recover possession at any time without legal process. The company did not stay out the entire season, and her scenery, etc., was stored in New York. In some way, Miss Van Tassell started again in September 1895, but at length signed bill of sale giving to a Cincinnati man the play for that season or until he got his money back. Before taking hold of the play, I went to Cincinnati, and, as the manuscript was still there, settled with the holder, and then bought the absolute rights from Lawyer Beebe at Cleveland. On the scenery I paid all charges. I might take steps to recover trunks, costumes, etc., which belong absolutely to me.

MATTERS OF FACT.

Ward and Vokes last week broke all records at the Grand Opera House, Grand Rapids, Mich.

Dagmar Tempest is playing Buhama Perkins, the ingenue role in The Wyoming Mail, which opened at Ann Arbor, Mich., Sept. 8.

A. G. McEachron, comedian and baritone, opened with Little Trixie at Scranton, Pa., Sept. 7.

Edwin F. Mayo last Tuesday purchased Charles E. Evans's interest in Pudd'nhead Wilson and with Thomas Jefferson will take it on tour early in November.

Emily Bancker will shortly produce a new three-act comedy, A Divorce Case, dramatized from the French of Sardou by Harry St. Maur.

Robert Drouet has scored a great hit with the Girard Avenue Stock company, Philadelphia, where his performance of the lead in The New South won press and public. He shared in fifteen curtain calls, and was compelled to make a speech, besides being highly complimented by Joseph Grismer, who is so identified with the part played by Mr. Drouet.

William R. Williamson, last season manager of the Taylor Opera House at Trenton, N. J., and former manager of the Grand Opera House, Wilmington, Del., has not yet signed and will accept engagement as traveling or resident manager.

A good attraction is wanted for the benefit of the Rochester (Pa.) Elks, to be given in October or November. T. H. Javens is chairman of the entertainment committee.

Marie Wellesley's Players, Richard Obee, manager, closed a continuous season of ninety-five weeks Sept. 3 at Waukegan, Ill., having played through two Summer seasons. The company is contracted for all next Summer under the same management, and having had a long season in which many five week stands were played, with a change of bill each night. Marie Wellesley and her manager considered election time a good period to rest and recuperate in, especially as the strain of rehearsals and playing was affecting Miss Wellesley's health.

Laura Burt last week received sketches sent her from Ramsay, Isle of Man, which she intends utilizing in the production of The Lily of Llandaff.

W. S. Hart has added one more to his long list of successes by his performance of Cap Sheaf, the leading role in The Great Northwest.

Lillian Lawrence received favorable comment from the Philadelphia press for the performance of Georgia Gwynne in The New South, at the Girard Avenue Theatre, last week. The *Call* said: "Miss Lawrence is not only beautiful, but her abilities are in accordance with her personal appearance." The *Ledger* called attention to her thorough understanding of repose upon the stage.

In another column Charles Marks announces that he is open to offers as manager or as representative. He has a wide reputation and is an agent of experience.

Pearl Eytinge's lecture tour will not consist of a short talk, as reported, but she will give a series of long talks, entitled "The Devil's Right Hand." She wishes to negotiate with managers of halls and opera houses having open time.

"J. A. S.," care of this office, has a new Irish play, in which he will sell an interest to the right party. The play is to be sent on the road, opening in November.

D. Godino, artistic shoemaker, solicits the patronage of professionals. His address is 109½ West Twenty-fifth street.

Harry Clay Blaney still continues to please the critics by his original work in the title role of A Boy Wanted.

M. Forgotston, with offices at 1162 Broadway and 178 Bowery, makes a specialty of buying pawn tickets, paying good prices for same.

Ada Deaves has not yet signed for next season. She is residing in New Rochelle.

Mr. and Mrs. Wright Huntington have closed "Mummer's Rest" cottage for the Summer and returned to New York to interview managers. They may be addressed care of the Actors' Society, 1432 Broadway.

It has been rumored that A. H. Perry would give up the Grand Opera House at Plymouth, Mass. Mr. Perry denies this statement and asserts that he will continue as manager. He is now booking first-class attractions, and still has some early open time.

Clara Mather and M. W. Marsh are disengaged for leads and characters respectively.

Paxton and Burgess have leased the Tabor Grand Opera House, Denver, Col. This house, in connection with the Creighton Theatre, Omaha, Neb., which they also manage, has been placed in the chain of theatres controlled by Hayman and Frohman, Nixon and Zimmerman, and others, who will have charge of the future booking of these houses.

Frank Gardiner, the eccentric acrobatic comedian, with Joseph Hart's A Gay Old Boy company, was the recipient of much praise from the New Orleans press during the attraction's recent engagement there. He plays the role of Sidney Topp, an English fop.

"E. E.," 15 Jennings Avenue, Cleveland, O., wishes engagement as traveling dressmaker with leading lady.

Arthur Giles arrived on the *Servia* last Wednesday, having spent a delightful Summer abroad. As he has not yet closed he invites offers for light comedy and characters.

The Composite Printing Company, located at 123 West Fortieth Street, offers to print and get up the finest stationery at rock bottom prices. They have the facilities for turning out good work and solicit a trial.

Nellie Lynch, who has been doing very gratifying work as the soubrette with Donnelly and Girard, has just signed to go with Jack and the Beanstalk.

I. A. Solomon, formerly with Hands Across the Sea and Prince Pro Tem companies, is at liberty as agent or manager. He may be addressed care this office.

George McManus would seem to have a winner in his new Fourteenth Street Theatre, St. Louis. Playing none but the best of attractions, he has a list of bookings which will appeal to every theatre-goer in the city. The new theatre is opposite the west nave of the Exposition Building, in the very centre of the street traffic and within a block of the largest street car transfer station. Under Mr. McManus's direction the house has been handsomely decorated and furnished. Mr. McManus will open his regular season October 5, fair week. In previous years he has played to as high as $15,000 on the week. He has not yet decided upon his initial attraction.

Williams and Fenwick, comedians, head their own company this season, under the management of Gilbert Spencer, who is booking them in week stands through the West.

Oct. 5, which is Fair week, will also be the opening week of McManus's Fourteenth Street, at St. Louis, Mo. As this is always a big week, only the very best attractions will be considered for the date which Manager George McManus has still open.

Bittner's Theatre company, appearing in repertoire and having special paper for each play, received much praise from the Omaha press last week as to their general ability. Manager W. W. Bittner has open time in November, December, and January, and wishes to hear from good week stands.

State rights to the Kineoptikon, which is being successfully exhibited at Tony Pastor's Theatre, may be secured of A. Curtis Bond, the American representative at 87 Pulitzer Building.

The rehearsals for the William H. Crane company are called for Sept. 21. Members are requested to report at 11 A. M. at the Fifth Avenue Theatre.

Manager Robert W. Withers of the City Hall, Suffolk, Va., has Oct. 22, Fair date, open to a good attraction.

A good leading lady up in the legitimate is wanted for the support of Aldora Shem. W. E. Shem, Alliance, O., is the manager.

John D. Gilbert's new turn, a humorous political speech, made an enormous hit upon its original delivery at the Masonic Roof-Garden, Chicago, recently. The press was loud in its praise of his act.

"Carlos," care this office, offers $50 to $100 for a season's engagement with a reliable attraction.

William Venance, for three seasons in the support of Stuart Robson, and last season with the Grand Avenue Theatre stock, Philadelphia, is disengaged for character, heavy or dialect business.

James R. Adams, principal clown with the Ringling Brothers' show, has signed to go with A Night at the Circus, commencing Oct. 20, playing the comedy role of Dixey Weed.

Edwin Gordon Lawrence, who is to star in the Russian play, For Her Sake, wants capable people to complete his company. Written applications only will be considered.

Born.

HEWETT.—A girl to Mr. and Mrs. Frank Hewett, at Welsh, La., on Sept. 6.

Married.

NEILEY—PIERCE.—Charles F. Neiley and Jennie D. Pierce, in New York, on Sept. 5.

Died.

BARRETT.—Louis F. Barrett, in New York, on Sept. 10.

EASTMAN.—Gertrude Eastman, at Denver, Col., on Sept. 2.

LADELL.—Ben La Dell (Charles Liddell), at Toronto, Can., on Sept. 8.

PARKER.—Edward Everett Parker, at Lake Placid, N. Y., on Sept. 5, aged 43 years.

VIDOCQ.—John Vidocq, at Cleveland, Ohio, on Aug. 28.

WM. R. WILLIAMSON

Manager Grand Opera House, Wilmington, Del., for six years.
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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Marion
Aydelotte, Josie
Agnew, Clairesse
Arnold, Lois
Aurkin, Lizzie
Abbott, Mrs
Armstrong, Nettie
Beaudet, Rose
Bambridge, Rolinda
Blythe Kate
Buchanan, Virginia
Burgess, Lottie
Bell, Louise
Bell, May
Batchelder, Julia
Brisbin, Helen
Boyd, Anna
Bingham, Amelia
Bertram, Helen
Bennett, Johnstone
Balsh, Ethel
Bellini, Laura
Biggar, Laura
Barker, Adelle
Bowen, Arta
Belivean, Stella
Bascom, Ada L.
Coleman, Genevieve
Cunningham Sisters
Cornish, Sylvesta
Carleton, Calice
Clayton, Bessie
Chase, Marion
Coghlan, Rose
Challenger, Bessie
Corinne, Zella
Cowper, Mrs. Eleanor M.
Cushman, Gwynne
Cutting, Mrs. M. S.
Campbell, Evelyn
Cleves, Lillian
Carhart, Irene L.
Corlette, Helene
Carlisle, Katherine
Cotton, Adelene
Calef, Jennie
Campbell, Fanchon
Clayton, May
Chapman, Edythe
Carle, Alice
Clary, Louise
Clark, Hilda
Carlton, Winnie
Cahill, Marie
Carlyle, Marie
Connors, Mildred
Dixon, Rita
De Wolfe, Marie
Deltwyn, Mrs. A. P.
Daly, Lizzie D.
De Gross Lillian
Davis, Kate
De Lacy, Fanny T.
Davison, Dr. Annie R.
Elliott, Maxine
Edwards, Paula
Everingham, Violet H.
Ennis, Ida
Ellis, Maud
Ellerson, Dell
Essing, Cecile
French, Pauline
Fowler, Edessa
Fuller, Alice
Fairhurst, Nana
Fay, Anna E.
Farrington, Adele
Graves, Pauline
Gray, Jamie
Graham, Frances
Gillette, Elma
Garlick, May
Grayson, Bessie
Germaine, Catherine
Howard, Adele L.
Harlon, Tona
Hollis Lorraine
Hartman, Lillian E.
Hight, Mrs. Jas.
Hill, Nell C.
Hendricks, Mrs. F. B.
Haynes, Gertrude
Hoefle, Mrs. H. F.
Henderson, Mari
Italia, Emma
Joyce, Jennie
Keeler, Carrie
Knight, Mary
Laughton, Virg. C.
Luthey, Miss C. E.
Lane, Bell E.
Lamont, Carrie
Lewis, Jeffreys
Lind, Nellie
Leslie, Leone
Mueller, Elsie
Monroe, May
McNeill, Mrs. Clara M.
McHugh, Rose
McDowell, Lizzie
Morse, Josephine
Morrison, Rosabel
Massome, May
Macauley, Ruth
McCarthy, Flor ence
Mitchell, Zola
Murray, Agnes
Mahr, Ida
Martin, Susie
Maynard, Agnes
Morn, Mona
Melville, Mrs. Fred
McCusker, Inez
Macnichol, Lizzie
Mitchell, Leola
Mitchell, Kitty
Marcellus, Kitty
Norton, Florence
Nobles, Mrs. IdaG.
Noyes, Carrie
Omo, Miss
Over, Otis
Otis, Eliza P.
O'Neil, Rita
Ogden, Grace
Paul, Virginia
Parker, Nellie V.
Poter, Adele
Palmer, Helen
Potter, Miss A.
Farkes, Nellie
Percy, Marion
Rober, Katherine
Rigl, Emily
Roy, Alma I.
Rockefeller, Lizzie
Rice, Marie E.
Reynolds, Lea
Rush, Gertrude
Ritchie, Adele
Routledge, Geo.
Royce, Louise
Snyder, Lenore
St. Henry, Jeannette
Sanford, Louise
Stuart, Mrs. A. H.
Sabel, Josephine
St. John, Frankie
Sage, Mrs. Percy
Shearer, Mae
Swain, Lillian
Stone, Miss M. F.
Shotwell, Marie D.
Thomas, May
Travers, Belle
Tyler, Dallis
Tyler, Ethel
Tyree, Elizabeth
Titus, Lydia V.
Tomlins, Bella
Veronee, Ernie
White, Olive
Weaver, Blanche
Wolvin, Grace F.
Walsh, Blanche
Westlake, Genev'e
Wilhelmy, Ida
Wilmont, Cora
Williams, Zulah
Winton, Elma
Walker, Miss D. V.
White, Maude
Wickers, Meta
Wallace, Yolande
Worth, MissSidney
Welsh, Emma D.
Young, Jennie
Yeamans Mrs.

MEN.

Abeles, E. S.
Amory, J. R.
Alsop, M. L.
Adkin, Thos. F.
Aikens, James J.
Brookfield, Chas.
Banjo, Harry
Baldwin, Walter S.
Barton, Chas
Boardman, Paul
Boniface, Geo. C., Jr.
Barrows, Al.
Bankson, James W.
Bates, W. S.
Beers, Newton
Boyer, Willis E.
Brennan, Joseph
Blake, Robert
Brand, Herman
Brooks, Chas.
Broderick, Geo.
Bernard, Chas.
Bond, Frederick
Bassett, Chas.
Bruno, Gus
Barton, H. C.
Butler, Charles W.
Bradley, George G.
Barton, Wm.
Burggraf, Jos.
Buchan, Raymond J.
Bassett, William
Carr, Herbert A.
Cooley, Harry
Carleton, H.
Carleton, H. G.
Chesterfield, Will
Collier, Edmond
Crossley, N.
Chipman, W. Z
Carlton, Maurice
Callahan, C. E.
Criston, Frank
Clark, J. P.
Campbell, C. J.
Cummings, Ralph
Combs, S. W.
Chappelle, Chas.
Crane, Frank H.
Caldara, Orme
Dodd, Henry W
Davis, Frank L.
Dade, Mr.
Daily, Dan
Dobson, Al. L.
Duane, E. L.
Donley, Jas. A.
De Gloria, J. C. V.
Daily, Joe
Dunne, John W.
Daly, Carroll
Dunn, Ed W.
Drew, Sidney
Dalton, W. Floyd
Donnelly, H. Grattan
Dunn, John
Engelhardt, F. J.
Eustice, Fred
Evart, Lawrence
Edler, Chas. H.
Elton, Edmund J.
Ewald, Chas.
Edwards, Al.
Emmerson, Chas. J
Edwards, A. J.
Frew, Chas.
Frankan, Joseph
Fitzpatrick, J. H.
Freemont, A. W.
Fenton, Marc
Forsburg, Edwin
Folson, F. P.
Flemming, George
Frasier, J. B.
Freemen, F. E.
Frear, Fred
Flint, Douglas
Feeney, John
Fenz, Louis
Fincher, John E.
Gunter, A. C.
Greene, Plunket
Grant, Jas. F.
Glendenning, Mr.
Gilfether, Daniel
Gilbert, John D.
Giles, Arthur
Gillespie, Edward
Gage, O. F.
Graves, A. H.
Gilmaine, C. G.
Griger, Rich B.
Gollan, Campbell
Henshaw, John E.
Howard, Benj.
Hartley, Frederick
Hoops, Arthur
Herbert, J. W.
Haworth, Joseph
Herbert, Geo. M.
Handy, A. W.
Haffel, John
Halback, Augustus
Hackett, James K.
Hess, J. Seymour
Hagan, Chas.
Holland, E. J.
Himmelein, J.
Hains, Louis R.
Heath, Chas. H.
Harlow, Richard
Hennig, Frank
Hutchinson, Chas.
Hayden, Frank
Hartberg, Carl
Irison, Frank O.
Jefferson, Jos. W.
Jerome, Wm.
Jones, Richard J.
Jorgensen, Oliver
Johnstone, Lorimer
June, Geo. W.
Kingdon, Francis
Kersell, Jules
Kelly, Harry
Kenney, George
Lonergan, Lester
Lyons, E. D.
Lee, Henry
Lawrence, Larry
Lund, Herbert
Louden, W. H.
Lennox, Harry
Lonsdale, H. B.
Le Duc, Ed H.
Lynam, A. J.
Little, Arthur W.
Lyman, Frank
Lang, Chas. F.
Lenox, Fred
Lloyd, E. F. ardt
Morris, Ed A.
Morris, Robt. G.
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Martin, James
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McDonough, Thos.
Maynard, Frederick
Nulle, Chas. A.
Naylor, Frank A.
Nelson, J. H.
Owen, Wm. F.
Ott, Joe
Odelman, Joseph
Owen, Wm.
Powers, Jerome
Pierson, John J.
Parker, Hal E.
Pratt, Chas. H.
Pascoe, W. H.
Perry, Frank
Pembroke, Clifford
Reeves, Sims
Rice, Mr.
Rogers, Clarence
Rulle, Frank
Rice and Barton
Rice, M. E.
Reid, Anderson
Rice, Chas. E.
Robb, J. H.
Redway, Edd
Reynolds, W. H.
Rogers, John R.
Royle, E. M.
Rowland, Ed. W.
Ransome, Joseph
Rodreguez, L. J.
Riddell, Frank D.
Rusco, W. A.
Rivers, H. Fletcher
Robinson, H. C.
Rodreguz, Mr.
Ross, S. W
Ranchide, G. H.
Stanton, W. E.
Seabrooke, Thos. Q.
Salmon, J. P.
Smiley, Chas. A.
Sherman, C. E.
Swan, Mark
Stewart, C. L.
Sanford, Walter
Sloan, Harry
Shea, Thos. E.
Shatticut, Jack
Shuble, Albert E.
Sellers, Harry
Stewart and Eckardt
Slaughter, Thos. H.
Sellery, Wm.
Stevens, Lon
Steele, Asa M.
Saxon, Hugh A.
Scott, R. W.
Siegrist, John G.
Stevens, John A.
Swartz, Fred
Shearer, Harry E.
Sauter, Chas
Schilling, Will H.
Sprague, Arthur
Solomon, Ivart
Sanford, Jack S.
Thayer, Bert C.
Taylor, H. S.
Touch, J. W. G.
Tomasi, Signor A.
Taylor, G. Q.
Tetson, Basil
Tydell, Percy
Von Mitzel, E.
Villa, Sam B.
Wolfe, Harrison J.
Willard, E. S.
Waldron, C. E.
White, W. H.
Wilson, Wm
Wilson, Geo. W.
Wilson, James E.
Wesner, Burt
Warner, Mr.
Willard, Frank
White, E. C.
Wakefield, E. P.
Wilke, Hubert
West, Joe R.
Webb, Edward
Willey, Allen
Ward, F. W.
Whittier, E. A.
Wilmer, Sidney
Walker, Walter
Young, Chas. W.
Young, C. M.
Young, John E.
Young, Harry
Young, Chas. H.
Zarewie, Dr. N.

12 cents, 12 cents, 12 cents, 12 cents, No. 18 Dorin's Rogue Fin de Theatre L. Goldsmith, Jr., 717 6th Ave., 41st St., New York.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 1, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; Outside, $40.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - SEPTEMBER 19, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—THE GREAT NORTHWEST.
BROADWAY—THE CALIPH.
EMPIRE—JOHN DREW, 8:20 P. M.
FOURTEENTH STREET—A HOUSE OF MYSTERY.
GARRICK—ALBERT CHEVALIER, 8:30 P. M.
GRAND OPERA HOUSE—CHIMMIE FADDEN.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—SUE, 8:30 P. M.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER THEATRE—HALF A KING, 8 P. M.
LYCEUM—E. H. SOTHERN.
STAR—MINSTRELS, 8:15 P. M.
TONY PASTOR'S—VAUDEVILLE.

BROOKLYN.

MONTAUK—THE WIZARD OF THE NILE.
COLUMBIA—FREGOLI.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE ACTORS' FUND.

THE scope and beneficence of that admirable charity, The Actors' Fund of America, were signally illustrated last week, when its agency gave burial in two cases of death under widely-differing circumstances. One case was that of a variety actress, once noted for her beauty, whose peculiar misfortune in life had left her practically isolated from her relatives. The other case was that of a long-popular composer whose former success was supposed to have materially fortified him against the misfortune of long illness. In the former case, the hour of emergency found the Fund ready to perform the last rites in a dignified and impressive manner; and in the latter case the Fund had known for some time of the need of the composer, had contributed to his comfort during the last weeks of his life, and also took charge of the funeral.

This was not a barren doing of charity as charity in such cases is generally understood, but rather an intervention by the Actors' Fund—which exercises a paternal care for the unfortunate of the profession—between those who were entitled to its ministrations and actual charity as the outside world knows it. There are throughout the civilized world great bodies fraternally bound that in a like way stand between their members and such emergency; but there probably is not in the world an organization that fills a place in any profession parallel with that occupied by the Actors' Fund of America, which stretches out its hands in every direction to relieve the necessities of the sick and to bury the dead.

Daily, throughout the year, the Actors' Fund goes on with its work of assistance. Scores of the profession of the stage are aided in needy illness in strange places or buried when fatally stricken among strangers. Many are cared for in hospitals and other institutions in this and other cities. Some, incapacitated by disease from work, are helped in homes that would be places of great suffering without the Fund's aid. Yet not one in ten of those assisted has ever been a member of the Fund. Neither of the persons whose funerals were conducted by the Fund last week was a member of the body. In all cases it is enough for the Fund to know that those who need its care have in some capacity been connected with the stage. This fact alone sets the Actors' Fund above even the charitable organizations based on fraternal association, which are restricted in their operations to membership rules; and it is unique among all other assisting societies for the promptness of its action and for an absence of circumlocution and red tape. It is, in short, an organization that well may excite the pride of all associated with the theatre.

PREACHERS AND ACTORS.

A READER of THE MIRROR, whose loyalty to the theatrical profession has taken a novel form of expression, sends to this paper a letter in which he makes startling note, in a comparative way, between preachers and actors from newspaper records. "I have never believed that actors were any worse than any other people," he says, "and this belief is based chiefly on my contrasting experiences with doctors, lawyers, preachers, laborers, and others. In each vocation or profession there are a few individuals with criminal tendencies, but the majority in each calling I believe to be good, moral citizens." To all of which any observing person of normal sense will subscribe.

"It would be very interesting," this correspondent continues, "to learn the proportions of criminals in each class, but statistics bearing on this point are difficult to obtain. Most persons form their opinion of actors from the stories of sensational writers in the daily press, and as such evidence seems satisfactory to them, it is on such evidence that I rest my case. A few months ago I began to keep account of the arrests of actors and preachers, as reported in the daily papers, and I give you the results of the first six months of the present year. The comparison is strongly in favor of the actor; but for fear that some of the theatrical profession may consequently become prejudiced against those who labor in the pulpit—and they are not really as bad as would appear—I would call attention to the fact that a few isolated facts cannot establish a law. If we knew the personal conduct of each individual in each profession, we could then make a comparison of some value, and it might be that the preachers would make a better showing than they do here."

THE MIRROR correspondent then cites the results of his newspaper observation during the six months specified. He has found that in that time six actors and sixteen preachers were arrested. But he does not state that preachers outnumber actors, perhaps, in a like proportion. The causes of arrest are thus set forth: Actors—drunk and disorderly, 1; larceny, 3; blackmail, 1; murderous assault, 1. Preachers—assaults of various kinds, 6; bribery, 1; embezzlement, 1; drunk and disorderly, 1; adultery, 1; sending obscene letters, 1; conspiracy to defraud, 2; false registration, 1; larceny, 1, forgery, 1.

Of course these are not all the cases that the entire press of the country has recorded. They are merely those that have come under notice of this correspondent. And the showing does not prove anything beyond the fact, already well known, that preachers, like other men, are fallible, and that they, like those to whom they preach, are liable to err in all human ways. A great many of them, it is true, are by far too ungenerous and uncharitable in their view of the theatre; but that is mainly due to the fact that they know little or nothing about the theatre. There are many preachers who know what the theatre is, and who enjoy its teachings. They are among the very best of their profession, and few among them ever figure sensationally in the newspapers.

A DRAMATIC writer in the Chicago *Evening Post* comments on the roster of theatrical companies published in THE MIRROR last week as though this paper had assumed that the list embraced all the companies in the country for this season, whereas it was plainly stated in THE MIRROR editorially and in large type at the head of the roster that the publication was a "first instalment." THE MIRROR, as the profession knows, makes two or three such publications early in the season each year. The roster published last week will, in due time, be supplemented, and when completed it will include every company of note organized for the season.

IN a metropolitan newspaper the other day a photographer unfolded a tale of woe about the exactions of actresses who pose for pictures and the troubles to which they subject the camera men. But there are photographers and photographers; and some of them owe most of their profitable distinction to the fact that they have made pictures of handsome and popular women of the stage.

THE successes in the theatre this season show more distinctly than ever the general integrity of public taste. And the failures have the same token.

PERSONALS.

HOYT.—Charles H. Hoyt has syndicated for various Sunday newspapers an amusing description of his Summer's European tour the pregnant impressions of which he had already expressed in THE MIRROR. Mr. Hoyt journeyed to Chicago last week to see the new production of A Milk White Flag.

KYLE.—Howard Kyle, accompanied by his mother, left last Friday for San Francisco, where he has been engaged as leading man at Morosco's Grand Opera House for six months.

HACKETT.—James K. Hackett has scored a success at Hooley's Theatre, Chicago, in the Prisoner of Zenda, and the press welcomes him "to the small band of romantic actors" of the day.

ROOT.—Grace Root, who appears as the Hon. Mrs. Fretwell in Sowing the Wind, is a daughter of the late Dr. George F. Root, the composer, whose thrilling war songs, "The Battle-cry of Freedom" and "Tramp, Tramp, Tramp," have won him the title of "the Rouget de Lisle of America." Miss Root is not only a successful character actress, but an artist of ability, and has written songs that Melba has sung.

BROWN.—Colonel Allston Brown will shortly publish in book form his "History of the American Theatre," which appeared some time ago in serial form in a contemporary journal.

WALSH.—Blanche Walsh is now homeward bound from the antipodes, whence she sailed on Aug. 27.

PAGET.—Bruce Stephens Paget, the English tenor, who sang in Shamus O'Brien last Spring, in London, has been engaged by Manager Whitney for Brian Boru.

MAFFITT.—James S. Maffitt, Sr., the veteran comedian and pantomimist, will be seen in his old part of the Lone Fisherman in the revival of Evangeline at the Garden Theatre on Oct. 1.

KELCEY.—Herbert Kelcey, this season's leading man in The Heart of Maryland, arrived from Liverpool on the *Umbria* last Saturday.

PARKER.—Lottie Blair Parker has written a play of New England life, which W. A. Brady has accepted for an elaborate production next season.

CRANE.—Edith Crane, who has been playing Trilby in Australia, is on her way to this country to begin rehearsals with Maurice Barrymore's company.

TAYLEURE.—Roland L. Tayleure, son of Clifton W. Tayleure, the playwright, has retired from the stage to assume the position of dramatic editor of the *Sunday Herald*, Bridgeport, Conn.

HAMILTON.—It is rumored that Edwin Mayo and Tom Jefferson, managers of Pudd'nhead Wilson, are negotiating with Theodore Hamilton to play the title role when they send the piece out in December.

CAZENEUVE.—Paul Cazeneuve, the young romantic actor, has begun his starring tour in The Three Guardsmen, and the critics of New England say that his performance of D'Artagnan is comparable with Fechter's.

TEARLE.—Mrs. Osmond Tearle (Minnie Conway), who retired from the stage in December, 1892, has been seriously ill in England. A dispatch to this city says that Mrs. Tearle is on the road to recovery.

BATEMAN.—Victory Bateman, who left with Howard Kyle for San Francisco on Sept. 10, joins Morosco's stock for leading business. She will open Sept. 21 in Mr. Potter of Texas.

MADDERN.—Emma Maddern, who made many distinct hits as a character actress with the Girard Avenue stock in Philadelphia last season, made her reappearance with that company last night in Charles Dickson's new play, Knight and Day.

KIMBALL.—Grace Kimball, after a short stay in the country, has returned greatly improved in health, and will soon be well enough to play her part in An Enemy to the King.

PHILP.—W. E. Philp, the new tenor of the Bostonians, arrived here Saturday on the *Umbria*.

FROELICH.—The engagement of Louise Froelich, the accomplished concert singer, of St. Louis, to Dr. William Doerffler, of Bavaria, is announced.

THORNE.—Mrs. Richard Samuel Thorne died at Old Brompton, Eng., on Aug. 25, aged 83 years.

FERREE.—In a spirit of adventure Mrs. Helen Ferree joined the bicyclers' parade on Saturday night, and to her surprise and the great joy of her husband, Owen Farree, was presented with a ribbon entitling her to competition before the judges for graceful riding. Mr. Ferree says that the family honor is now vindicated. Mrs. Ferree's grace on the wheel has covered the multitude of his own cycling offenses.

MODJESKA.—Madame Modjeska has six hunhundred hives of Italian bees at her estate in California, and, every Autumn, finds ready market for the choice honey that the busy insects gather from the white sage bushes.

PADEREWSKI.—Ignace Paderewski has nearly recovered from his recent insomnia, but it is unlikely that he will attempt any public performances this seasons, and his London engagements have been canceled already.

LETTERS TO THE EDITOR.

A FRENZIED REQUEST.

NORTHERN PACIFIC RAILROAD,
ST. PAUL, MINN., Sept. 4, 1896.

To the Editor of The Dramatic Mirror:

SIR.—For God's sake take out my "Date Book" ad. I am swamped with applications from every one all over the country for Date Books.

I have heard from every State but Alaska. Your paper must be read by every one in the theatrical business from owners and managers to property men and ushers.

I would like to supply them all with Date Books, but the Northern Pacific Railway is just out of the hands of the Receivers and cannot be again thrust into the hands of the Courts by excessive expenditures for Date Books.

Yours truly,
CAL STONE, P. and T. A.

IN RE JOHNSTON AND ARTHUR.

CHICAGO, Aug. 12, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Aug. 8, I notice an interview with Joseph Arthur. In the interview, I see that Mr. Arthur claims to have brought Ysaye, Sauret, and Rivarde to this country.

The truth of the matter is that, previous to last year, Mr. Arthur did not know that these people were in existence. I have been in the musical business for the past eight years, and having made a success in it, Mr. Arthur proposed going into business with me, two years ago. His proposition was accepted and together we brought over Ysaye in November, 1894, and Sauret and Rivarde this last year. I refer you to the *Musical Courier*, of July 22, where Mr. Ysaye, in a letter to that paper, speaks of me only as his former manager. He doesn't even recognize Mr. Arthur in the deal, knowing as he did that Mr. Arthur hadn't the least idea of music, or musicians, much less being capable of running the business.

The contract with Abbey, Schoeffel and Grau, for Josef Hoffman, was broken through the dissolution of the firm of Johnston and Arthur, not through the failure of the firm of Abbey, Schoeffel and Grau, as Mr. Arthur claims. In justice to the artists and myself, I trust that you will be kind enough to publish this letter.

Yours very truly, R. E. JOHNSTON.

A LACK OF LOGIC POINTED OUT.

MORRISBURG, Ont., Sept. 10, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I have read the interesting letters of an "Iowa Playgoer," regarding pirated plays in small towns, and there is an alarming want of logic and common sense in that letter. His reasoning (excuse the term) amounts to this: Since the larger attractions cannot play small towns, the repertoire pirate is justified in stealing the plays and presenting them in small towns. In that case, by a similar process of reasoning, he might justify a smuggler in taking in goods and selling them in small towns, since the local merchant did not have them in stock.

For the benefit of "Playgoer" I may tell him it would not pay the managers of certain attractions to play small towns. What the local manager might consider a big house might not defray the expenses of certain companies. How could a town of 800 pay a first class actor's salary? And managers and authors are justly indignant at pirates for another reason. The smaller repertoire companies do not present the plays—in fact, cannot present them. The gullible public sees a travesty, a burlesque of a meritorious play. Only last season an idiotic pirate presented Trilby in a small town, and had a comedian play Svengali with an Irish brogue. But did that small town see Trilby? Oh, no!

Regarding the letter of Madeline Gleason Goodwin in the same MIRROR, I will ask her this question: Nine-tenths of the companies on the road don't pay salaries. How are they going to pay royalties to an author? Regarding Lincoln Carter's sensational productions, it is quite true he does not play long in cities, for reasons which a well-equipped critic might explain. Enough to say that he is not regarded in the same class as Bronson Howard, Du Maurier, and Belasco. That "Iowa Playgoer" has much to learn yet judging by his extraordinary letter. Yours,

JOSEPH H. SLATER,
Myra Collins company.

A PLAYWRIGHT'S COMPLAINT.

To the Editor of The Dramatic Mirror:

NEW ROCHELLE, N. Y., Sept. 11, 1896.

SIR: My attention has been directed by Manager Roberts of the New Rochelle Casino and Mt. Vernon Opera House to the peculiar methods employed by the Briggs Comedy Company, supporting Minnie Seward in repertoire, and appearing this week at his Mt. Vernon house. They had billed for production my play, McKenna's Flirtation, The Silver King, The Streets of New York, Dad's Girl, Capital vs. Labor and Home Sweet Home, using the special lithographic paper for the first three named plays.

Manager Roberts is a well-known foe to play pirates, and immediately notified me, asking if the Briggs comedy Company had authority to produce McKenna's Flirtation. I replied in the negative, and he forbade the performance. Last night I journeyed to Mt. Vernon and requested a personal explanation from Proprietor Briggs as to why my play was billed without my knowledge or consent. He coolly informed me he could and would advertise and bill any play he chose to select; that he was not a pirate, had not produced my play, and further declared he had not a copy of the MSS. He claimed to have the right to The Silver King, The Streets of New York, etc., but when asked to whom he paid royalties he was unable to answer. He stated that he employed Minnie Seward's husband to supply and stage the plays in their repertoire, and had permission to use every play presented. When asked if Capitol vs. Labor was not a false title for the Lost Paradise, he said "No," but admitted it was from the same source, claiming it to be a printed play published by Baker & Co. of Boston, and obtainable at fifteen cents per copy.

Now, is it not remarkable that Proprietor Briggs could so readily give alleged particulars regarding Capital vs. Labor, yet be unable to recall to whom he paid royalties for The Silver King, etc. I would suggest that out-of-town managers follow Manager Roberts's praiseworthy conduct and keep a sharp lookout for the Briggs Comedy Company and their authorized (?) production of copyrighted plays. I believe they will bear watching. Respectfully, EDGAR SELLEN.

QUESTIONS ANSWERED.

HORACE P. MATTHEWS.—1. Marie Jansen's earliest success was in a musical farce called Lawn-Tennis. 2. She sang the title role in Patience with a traveling company.

AN OLD SUBSCRIBER, Pittsburg.—1. In the original production of Jane at the Madison Square Theatre, Aug. 3, 1890, the part of Claude was acted by Master Haynes. 2. Jane played a three weeks' engagement at the Standard Theatre, beginning Feb. 15, 1892. We do not believe it possible for you to obtain a programme of that production.

C. E. MCELROY, New Haven.—There is a dramatization of The Old Curiosity Shop by Edward E. Stirling, published by French and Son. The version used by Lotta was originally known as Little Nell and The Marchioness. It was the work of John Brougham, who adapted many of Dickens's novels.

AN ATLANTA KID, Atlanta.—Wang is not yet booked for Atlanta.

R. MORSE.—1. Ludwig Englander is a Viennese by birth. 2. He wrote the music for Sydney Rosenfeld's Twentieth Century Girl.

THE USHER.

The *Spirit of the Times* is in full accord with THE MIRROR concerning the commission-on-advertisements "critics" and the "critics" that combine press-work for theatres with their other occupation.

At the head of the theatrical page in my contemporary's latest issue there appears the following unequivocal paragraph, set in italics:

Every theatre that employs a newspaper critic as its press agent should be boycotted by all decent newspapers. Every newspaper that pays its dramatic critic by commissions upon theatrical advertisements should be boycotted by all decent theatres. These are the effective remedies that should be applied promptly to two of the festering sores of journalism.

It is a curious fact that the several daily newspapers of this city maintaining dramatic departments independent of the advertising columns are silent concerning this matter.

The masonry of the journalistic craft surely ought not to preclude exposure and censure of methods that are destructive of the public's confidence and distinctly injurious to the interests of the stage and of honest journalism.

✣

The commission system flourishes in several of our newspaper offices. In one instance the "critic" finds the business profitable enough to enable him to hire another man, who knows how to write a little bit, to do the work for which—easy as it is—he is himself fitted neither by education nor talent.

In another case a writer is known to submit his notices of plays produced by a certain management for approval previously to publication, the obvious reason being that he is in its pay.

A third scribe makes no bones about his purely mercenary predilections. He lets it be known quite frankly that he is "out for the stuff."

In these circumstances, is it strange that dramatic criticism in New York is looked at askance by the profession and ridiculed by the playgoing public?

Decent daily newspapers are seemingly willing to wink at the discreditable tactics of their neighbors, and sundry managers are so eager to get ahead of their brethren that they are easy and constant marks for the schemes of the commission on-advertisements and press-agent "critics."

✣

Throughout his career and during the many changes that meantime came over the theatrical world James Lewis remained loyal to the estate of the stock actor.

I happen to know that several efforts were made by enterprising managers to seduce him away from Mr. Daly's management in order to make him a star; but Lewis always declined those offers with a dubious shake of the head. He was content to draw a handsome salary and to be a Daly favorite, with all the applause and the affection that that term implies. He would not have been happy in any other capacity.

Modesty and loyalty were two marked characteristics of the deceased comedian. He never sang his own praises, and he deprecated rather than courted personal approbation.

Unlike many of the actors developed by Mr. Daly he did not crook the pregnant hinges of the knee before his manager and damn him up hill and down dale behind his back, but during his long association with the various companies of that gentleman—an association that was interrupted only for a brief time when Lewis was connected with Abbey's stock company at the Park Theatre, Broadway and Twenty-second Street—he was never concerned in any unpleasant incident, and he never incurred his manager's displeasure, but on the contrary he gave and received respect and consideration.

✣

Such a useful and honorable record as that left by the dead actor is creditable not only to himself but to his profession.

Quiet, painstaking, conscientious artists like Lewis, who embodied in many respects the spirit and the traditions of the best phases of the professional life and achievements of a dramatic period now rapidly fading, are not met with frequently, and his departure is a distinct loss to the stage.

Lewis had in a marked degree the vis comica. His characterizations were perhaps more eccentric than unctuous, but his native drollery and dry humor were irresistible, and they sufficed to compensate for his lack of versatility.

He was not often seen in professional haunts, but he did not lack social qualities. He had a small circle of close friends, and in their companionship he found great pleasure.

✣

The death of Lewis to the majority of his friends, as well as to the public, was wholly unexpected.

Outwardly he seemed a sound man; he was active and wiry, and his habits were as regular and health-conducive as the exigencies of theatre life would permit.

But as long as eight years ago I recall now that his physician discovered the presence of a certain degree of heart trouble, and gave him the usual warning.

Considering the scrupulous care that he took of his health Lewis ought, in the nature of things, to have lived, nevertheless, to a good old age.

His death is a severe loss to the Daly company. I doubt if his place can be filled completely by any available comedian.

FUNERAL OF JAMES LEWIS.

When the body of James Lewis arrived at the Little Church Around the Corner, at 2 o'clock on Sunday afternoon, there were hundreds of his professional brethren gathered at the churchyard gate. Seldom has the Little Church held a more representative assemblage. Doctor Houghton, wearing a black beretta, received the body at the gate, and, preceded by the clergy and the honorary pall bearers, the procession moved slowly to the church door. The bearers were Augustin Daly, George Clark, Sol Smith Russell, Dr. Holbrook Curtis, Henry Miller, John B Schoeffel, Henry E. Abbey, John Drew, and William Sampson. Following the coffin were Mrs. Dora Lewis, W. T. Perkins, Mrs. G. H. Gilbert, Mrs. Louisa Eldridge, Mrs. John Drew, Sr., and Signor Perugini. The ushers were Herbert Gresham, Sidney Herbert, Van Rensselaer Wheeler, and Edwin Stevens, all associates of Mr. Lewis in the Daly company.

Behind a curtain of palms was the orchestra of Daly's Theatre under the direction of William Withers. Chopin's funeral march and Handel's Largo were played. J. P. Dodd, organist of the church, rendered the voluntary. The chancel rail was buried in flowers. The members of the Daly company, Mr. Lewis's late associates, sent a broken wreath of pink and white roses; the Players' Club, a pillow of white roses; Mr. Daly, five palm leaves and a bunch of lilies of the valley; Mr. and Mrs. Dorney, a cross of white roses, and Dr. James Scott, a bunch of roses. Ada Rehan sent a wreath of ivy leaves and orchids, and on the ribbon attached to it were the words "In memoriam of a dear associate."

Among those present at the services were: Chief Justice and Mrs. C. P. Daly, Colonel T. Allston Brown, Franklyn Fyles, T. Henry French, E. G. Gilmore, Marcus Mayer, George Parsons Lathrop, James C. Duff, Arthur Rehan, Henry C. Jarrett, J. Duke Murray, Herbert Millward, Edwin Stevens, George Lesoir, Campbell Gollan, Francis Carlyle, W. H. Thompson, Burr McIntosh, George Stout, John Wild, Robert F. McClannin, Dan Harkins, Frank Drew, James L. Carhart, Signor de Vivo, Kitty Cheatham, Mrs. W. G. Jones, and Mrs. Agnes Booth Schoeffel.

SANS-GENE IN 'FRISCO.

J. Duke Murray returned last week from San Francisco, after a seven weeks' tour to the Coast, in the interest of Madame Sans-Gêne. Mr. Murray spent three profitable weeks in exciting the expectations of the Golden Gate over the play and the company. Then, after satisfying himself that the play would prove a winner without further "booming," he boarded an express bound East to get back to his responsible post of business manager of the Grand Opera House.

"'Frisco audiences," said Mr. Murray yesterday, in discussing his trip with a MIRROR man, "are as exclusive in their tastes and preferences as Bostonians or Parisians. If you can only coax and fan their appreciation in a diplomatic way, their enthusiasm will rise to fever heat. Without this extraneous stimulus, however, their frigidity is appalling. You can well imagine how nervous we all were—both in front and behind—on the opening night of Sans Gêne. The house was packed from top to bottom with a very swell audience, and, as I know every line of the play by heart, I stood waiting in trepidation for the first quiver of applause. It came all night. Every witty line of the prologue was laughingly appreciated, and long before the curtain had fallen there was such a demonstrative approval as the Baldwin Theatre has not known in many a day. At least that's what the press critics said.

"How is the business in the West?"

"The Presidential campaign seems to be monopolizing the attention of Westerners to an inordinate degree. Naturally the theatrical business has been affected by the political excitement."

Mr. Murray is looking heartier and handsomer than ever after his trip. During his stay in 'Frisco, he was lionized by two big clubs of the city—the Olympic and the Press Clubs. The latter organization has presented him with a gold-plaited club key, inscribed with his initials, which Mr. Murray now sports as a watch chain.

TROUBLED IN PENNSYLVANIA.

The company playing An Innocent Sinner had trouble, last week, at Wilkesbarre, Pa., after their first night, when the fact was revealed that Manager Ben Tuthill had no money and was relying on the opening night's receipts to carry the company to Scranton, eighteen miles distant. Lawrence Hanley and David M. Murray refused to go on unless their hotel bills were paid. Later in the day, Hanley relented and joined the company in time to make his appearance, leaving his baggage. Murray, however, refused, and Manager George Morgan, of Sowing the Wind, came to his rescue, and he left for New York Wednesday afternoon. All that Mr. Murray received for his three weeks' work rehearsing the piece and his one night performance in Wilkesbarre was 50 cents. Mr. Hanley had to pawn his satchel to pay his hotel bill. On Friday he left the company. They have a date in Baltimore this week.

OPENING OF A NEW BERLIN THEATRE.

The new Berlin, Ont., Opera House was formally opened Sept. 8 by the Wilbur Opera company to a large and enthusiastic audience, which was much pleased with the appearance and comfort of the house. The theatre is on the ground floor, with one gallery, and has a total seating capacity of 900, with a population of 10,000 to draw from. It is heated by steam, lighted by gas and electricity, and is centrally located. The lessees are G. O. Philip, local manager, and A. E. Roote, manager of the Grand Opera House, London, Ont. A pleasant incident was the presentation of a handsome onyx clock from the citizens to Mr. Philip, to whose untiring efforts is due the new house.

BUSINESS IN THE SOUTHWEST.

Sylvester Maguire, business manager of A Night's Frolic, writes from Brenham, Tex.: "It is very hot, and the cotton crop has fallen short—about half what it was last year. Business men, who formerly had all that they could do at this time of the year, are complaining of no trade. I think that companies coming South after Dec. 1 will find things very dull, and the season most unprofitable.

THE ACTORS' SOCIETY.

The Actors' Society has under consideration a proposition to give a memorial performance on Nov. 13, the anniversary of Edwin Booth's birthday. Nothing definite in the matter has yet been determined upon, but it is understood that the scheme has met with the unqualified approval of the Board of Directors as well as of all members of the Society who have expressed their opinion of it.

The Directors held a meeting last Wednesday, at which various matters private to the organization were discussed. The Board of Directors is subdivided into a committee of ways and means, which controls the finances of the society; a press committee, of which Frank Oakes Rose is chairman; and a committee of information and engagements, which has thus far been of great use to many members of the society in securing for them engagements and furnishing information of practical value.

At an early date a public meeting of the Society will be held in a Broadway theatre. This is now being arranged for. The support and encouragement of the public will then be solicited. Many non-professionals, prominent in other walks of life, will be requested to attend this meeting and make brief addresses. It is the immediate aim of the society to make itself known to the public at large as a representative organization of self-respecting, serious-minded American actors.

ADVANCE AGENT FAILS AS A SMUGGLER.

Manager Ben Atwell of the William Owen company, tells a Western paper this odd story: "On printing such as ours," he says, "the Canadian duty is about forty per cent. more than the actual value of the property and on the American side it is almost as bad. We were playing some border towns and our agent, after legally entering his paper in one big package at the Canadian port, crossed back on the American side with enough to bill one town. To his surprise the American officials demanded duty. In vain he declared that it was American printing and that he was being robbed. The officers only knew that there was so much due on the paper. He announced his purpose of turning Canadian and renouncing all things American, but the officers only smiled and he turned back. At the Ontario port he was met with another demand. To have paid the tariff again he would have made it the most expensive advertising that was ever posted, and, fairly desperate, he pretended to turn back, and waiting until night secured a small boat and rowed to the Canada shore. He was between two fires, and it was a case of smuggling the paper in or abandoning it, for he could not land on either side without being unfairly taxed. When he came along the officials had the poor agent in charge for smuggling and it took a volume or two of explanations to straighten the matter out."

COURTLEIGH AS AN ACTOR-MANAGER.

William Courtleigh returned to this city last week under contract for the leading role in a big Shakespearean production to be made shortly at a Broadway theatre. Speaking of his recent venture as manager of a summer stock company at Saginaw, Mr. Courtleigh said:

"I never worked so hard in my life. I had both ends of the house to look after. I had to 'count up' as well as play a part. I wrote all my own advance notices, and, what between studying new roles, rehearsing the company, looking after the box office and fixing the press, I had a mighty lively time of it. For six weeks I worked on an average of sixteen hours a day; but it was the kind of work in which I reveled, and though the pecuniary reward wasn't very great, I wasn't sorry for a moment that I'd undertaken the thing.

"Our production of London Assurance, with Mr. Crompton, of the Empire company, as Sir Harcourt, was generally praised as an excellent all-round performance. Yes, I'm glad to be back in New York and pursue the one vocation of actor. Versatility is all very well, but the man who tries to straddle both the histrionic and the managerial equines at the same time is likely to come to the ground. I'm satisfied with one of them."

CHICAGO DRAMATIC PUPILS IN DEMAND.

The following pupils of the Chicago School of Acting have been engaged with the companies named: Lucy Morrow by James Herne for the leading role in Shore Acres; Alethea Luse is already playing the eccentric comedy part in Roland Reed's new play; Grace Root, daughter of the composer, the late Dr. Root, for the part of Mrs. Fretwell in Sowing the Wind; Arthur Lay is playing the leading part of Jack in Charley's Aunt; Marshall Stedman and Walter Greene both made hits in Sowing the Wind last season, and both have been re-engaged for their parts of Ned Annesly and Lord Petworth; Meta Maynard and Percy Sharpe are with the Gay Parisians; James Eddy has just been engaged by Otis Skinner, and Paul Gerson is re-engaged by the same manager-star.

ROMOLA IN STAGE FORM.

The first adaptation of George Eliot's Romola to find its way to the footlights was presented at the Davidson Theatre, Milwaukee, last week by the Tabers. The novel has been skilfully dramatized by Elwyn A. Barron and, after needful revision and condensation, promises to make a strong and moving play. Robert Taber appeared as Tito Milema, Julia Marlowe-Taber as Romola, Bassett Roe as Bardo Bardi, and G. W. Anson as Calvo Baldassore.

THE LILIPUTIANS COMING.

The Rosenfeld's Liliputian Company sailed from Hamburg on the *Columbia* last Friday. The company comprises seventy-five people. They will open at the Star Theatre, September 28, for five weeks, producing a new spectacle, The Merry Tramp. Manager Ludwig Rosenfeld arrived here last Wednesday on the *Trave*. Theodore Rosenfeld is en route on the *Spree*.

HERRMANN IN HARLEM.

Nearly four hundred members of the Harlem Social Club attended Herrmann's performance at the Harlem Opera House last Thursday. During the evening Madame Adelaide Herrmann was presented with a monster floral piece forming the letter "H." After the performance the club entertained the magician and Madame Herrmann at their club house.

FIRE INSURANCE FOR PROFESSIONALS.

Every professional should have their wardrobe, trunks, etc., insured against loss by fire while on the road. For rates, etc., address C. A. Taylor, 1441 Broadway, New York.

PROFESSIONAL DOINGS.

Conwell and O'Day scored a hit in their buck dancing at Muncie, Ind., week ended Sept. 5.

The Pulse of New York is playing to big business in the Central States. It is booked solid to next May in principal cities, and a Summer California tour is in prospect.

The Macauley-Patton company, supporting Ida Florence Campbell, have opened their fourth annual tour at Geneva, O.

J. Strawn de Silva will sail for Portugal, his native land, June 1, for a two years' engagement, under the management of the Government of that country. His repertoire will consist of three good American plays and an old English tragedy, translated into the Portugese.

W. B. Watson will next season put on the road a railroad spectacular production, under the copyrighted title of The Sunset Limited, by a well-known author.

A. Herbert Woods goes in advance of A Trip to Coney Island, which will open on Sept. 28 at New London, Conn., under management of Wood and Sheridan, carrying seventeen people and special scenery. Frederic Harvey is business manager.

Margaret Fuller opened her tour in A Daughter of Paul Romaine at Reading, Pa., Sept. 7, scoring an unqualified success.

Florence Gerald, who has heretofore been identified with the heavy roles, has made a distinct success in the light comedy part of the gushing widow, in the first production of Frank Harvey's House of Mystery.

W. E. Butterfield started last Thursday evening for McVicker's Theatre, Chicago, where he will open the season with the Holland Brothers, for a limited engagement.

Louis James's new romantic comedy, My Lord and Two Ladies, will be produced early in the season. If it proves all Wagenhals and Kemper expect of it, the play will be brought to New York for a run.

A baby girl was born to Mr. and Mrs. Frank Hewett at their home, Welch, La., Sept. 6.

The Dream of Bliss, written and composed by J. J. McCabe, is published by the author at Albany. It is a serio-comic opera dealing with mythological and historical personages, and the melodies of the principal songs are printed in the book.

Bert Coote and Nick Long opened their Southern tour last week at Norfolk and Richmond to large and enthusiastic audiences, who gave curtain calls for each act. The press is likewise commendatory.

James Slocum is negotiating for a holiday production in London of Joseph Herbert's burlesque, Thrilby. Daisy Mayer, one of the hits of the London season, will play the leading role, Willie.

Dan McCarthy's new play, The Irish Greenhorn, was first produced before a big house at Whitehall, N. Y., Sept. 10, scoring a strong hit.

Frank P. Haven has joined Nellie McHenry's company to play the Irish comedy part in A Night in New York.

In the Heart of the Storm has been materially improved since its first performance at Harlem on Aug. 29. The company opened at the Auditorium, Bridgeport, Conn., for a Labor Day matinee, and followed with performances Monday and Tuesday evenings to crowded houses. The same may be said of Hartford, whence they went to the Columbia Theatre, Boston, for this week.

Lincoln J. Carter has nine companies now on the road—four playing The Fast Mail, two The Tornado, two The Defaulter, and one The Heart of Chicago.

Eugenie Pappenheim has returned to the city after a Summer at Atlantic Highlands and the Adirondacks, to resume her regular course in vocal instruction.

Mr. and Mrs. Grandin have held dress rehearsals of each play in their repertoire at the Patchogue, N. Y., Lyceum.

Ben Atwell, formerly agent for the William Owen company, has assumed the management.

Edgar L. Davenport is with Charles Frohman's Thoroughbred company on the road.

Rehearsals of The Strange Adventures of Jack and the Beanstalk will begin next Monday at the Casino.

Charles Frohman has completed the cast of his next important production, Les Deux Gosses, which will be presented for the first time in this country at the Boston Museum Sept. 22. The cast includes Mary Hampton, E. J. Ratcliffe, Minnie Dupree, Jessie Busley, Alice Fisher, Giles Shine, Thomas Kingston, Dore Davidson, George Fawcett, Eugene Singer, Lawrence Eddinger, Edward J. Morgan, Thad Shine, Frederick Morris, Thomas Story, Charles Gibson, Thomas Smythe, Henry T. Harrison, H. Heathe, Charles Thayer, Frances Gaunt, Annie Farnum, and Lizzie Rochelle.

Nat G. Goodwin writes from Melbourne, Australia, that he intends to sail for home the last of October. He will open in San Francisco in An American Cousin, the new play written for him by Madeline Lucette Ryley.

A War-Time Wedding, the new opera with which the Bostonians will dedicate the Murray Hill Theatre on Oct. 19, has been given the sub title of Mexico in 1848.

Nellie Yale Nelson has entirely recovered from her recent trolley car accident.

Elsie Irving, the English danseuse who recently returned to London, has made a hit at the Alhambra.

Paul Kauvar does not go out this season, all rumors to the contrary notwithstanding.

Frank C. Thayer has severed his connection with the Ida Fuller Vaudevilles. He is now in New York engaged in journalistic work on one of the daily papers. He will probably go on the road soon again, as he has several offers.

Maurice B. Pike will assume the management of Miss Martin, a young actress who is to make her debut shortly at Elmira, N. Y.

Mamie Gilroy will go with The Strange Adventures of Miss Brown. Other engagements are Charles Allinson and Sarah McVicker.

Anna and Margaret Robinson returned from Europe last week. The former was under engagement with the American Theatrical Syndicate, and the dissolution of that partnership has altered her plans. She has not yet made any arrangements for the season, and she may return to Europe in November to spend the Winter abroad.

Walter Kennedy will open his season the first week in October, and will play a repertoire consisting of Othello, Virginius, Sampson, and Damon and Pythias.

Al. G. Field's Minstrels opened at the Grand Opera House, Memphis, Tenn., last Friday night to a $1,537.75 house, the largest at regular prices in the history of the theatre, and the largest receipts ever played to by Mr. Field.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

AT THE THEATRES.

Daly's.—The Geisha.

Musical comedy in two acts. Words by Owen Hall. Music by Sydney Jones and Lionel Monckton. Lyrics by Harry Greenbank. Produced Sept 5.

The Marquis Imari	Edwin Stevens
Lieutenant Katasia	Neal McKay
Police Sergeant Takemini	Robert Shepherd
A Buyer	William Hazeltine
Wun-Hi	William Sampson
O Mimosa San	Dorothy Morton
Juliette	Helma Nelson
Lieut Reginald Fairfax	Van Renseller Wheeler
Hon. Reginald St. Pancras	Eric Scott
Dick Cunningham	Herbert Gresham
Arthur Cuddy	George Lesoir
George Grimston	Henry Gunson
Tommy Stanley	Miss Emory
Lady Constantine Wynne	Marie St. John
Miss Marie Worthington	Pauline French
Miss Ethel Hurst	Gerda Wissner
Dorothy Sweet	Maym Kelso
Mabel Evant	Annette Spencer
Miss Molly Seamore	Violet Lloyd

The Geisha was enthroned at Daly's Theatre last Tuesday night and, until Mr. Daly chooses to supplant the piece with one of his Shakespearean revivals, it is certain to enjoy unlimited success and pecuniary prosperity. The music has already begun to be hummed on the street, and strummed in drawing rooms, and something of the same enthusiasm for Japan and the Japanese which Mr. Gilbert awoke with The Mikado has made itself apparent.

Ever since The Geisha (which, by the way, is pronounced as if it were spelled Gay sha, to rhyme with Asia) was first produced on the other side, the cable has been busy telling of the enormous hit of the piece, of the humor of Harry Monkhouse, the grace of Letty Lind, and the charm of Marie Tempest. The eulogiums of these three people have been so numerous as to end by wearying all who have not had the fortune of witnessing the London production. Those fortunate enough to enjoy that privilege have, likewise, extolled the beauties of the work to an irritating degree, prophesying the direst failure if the piece should be attempted here without its original interpreters.

So when Mr. Daly announced his intention of doing The Geisha with a cast largely composed of Americans the prophets in one breath assured him failure. Instead of which, however, he has achieved a most pronounced success. The Geisha, as sung at Daly's New York Theatre, is every whit as artistic and enjoyable as The Geisha sung at Daly's London Theatre. That is the unanimous verdict of all who have seen both productions.

The Geisha is a musical comedy of the kind recently made popular in England. It is immeasurably superior to The Gaiety Girl, The Shop Girl, and its predecessors. The story, though slight, is bright and plausible—doubtless it was suggested by Pierre Loti's "Madame Chrysantheme." The music is sparkling and piquant. There is genuine atmosphere in both story and music. The aids of costume and scenery are alike admirable.

To tell the story briefly: Lieutenant Reggie Fairfax, R. N., of H. M. S. Tristle, stationed at Japan, comes on shore with a party of fellow-officers and makes love to the *geishas* (singing girls trained at the Yeddo Conservatory). The officers' English sweethearts are making a yachting excursion through Japanese waters. They all arrive at the same tea-house, and Molly Seamore, Reggie's fiancée, to secure revenge upon her faithless lover, disguises herself as one of the *geishas*. The Governor of the Province, a ridiculously susceptible old personage, revokes the license of the tea-house and orders the auction of all the *geishas*. The madcap Molly is forced to mount the block with the rest, and, meeting the fancy of the Governor, she is sold to him and carried off to be married. This furnishes the motive for the first act, and the remainder of the piece shows in a whirl of humorous activity the plots and schemes of the Englishman for regaining possession of the unfortunate little maiden. Up to the very curtain fall the fun and interest is capitally sustained.

The part of Molly was played by a young English woman, Violet Lloyd, an inimitably arch and graceful little actress. Dorothy Morton sang the music of the title-role as delightfully as Marie Tempest, but her enunciation was distinctly bad. If she had sung "The Amorous Goldfish" so that the words could have been understood, she would have conferred a distinct favor upon the audience.

Edwin Stevens's performance of the Governor of the Province was at all times reminiscent of his Mikado. His acting was full of quiet, unobtrusive humor, and he made his points without any undue elaboration.

The comic Chinaman of William Sampson was further testimony of this excellent comedian's versatile gift for quaint characterization. Mr. Sampson has played characters of almost all nationalities with Daly's company and has always given a careful and artistic performance.

The Geisha is in for a run. Before many weeks have elapsed a second Japanese craze—rivaling The Mikado furore—will doubtless set in strong. *Geishas*, *mousmes*, and *djinns* will be trite words on the lips of everybody.

Fourteenth St.—A House of Mystery.

Melodrama by Frank Harvey. Produced Sept. 14.

Roland Carr	Nestor Lennon
Jack Desmond	Henry Brinsley
Capt. Faulkner	John Sheehan
Teddy Tozer	Charles R. Crolius
Bob Trotter	Robert A. Fisk
Margaret	Hannah Ingram
Vera	Emma Curran
Mrs. Barnaby Tozer	Florence Gerald
Minga	Rita O'Neil
Jennie Joyce	Florence Lillian Wickes
Eva	Little Hazel Olph

Another melodrama from the pen of the prolific Frank Harvey was put on view here last night. For a dozen years back the New York stage has received annually at least one contribution from this able playwright. There seems to be no limit to fecundity, and each new production seems as fresh and vigorous as its predecessor.

A House of Mystery, acted last night at the Fourteenth Street Theatre, tells the story of a man who is too much married. Through the machinations of the villain, the hero is disposed to believe his wife unfaithful. He leaves her in India—the locale of the first act of the play—and returns to England, taking with him his child and an East Indian servant, Mingo. Through the further machinations of the villain, he is next led to believe that his wife has died. Elated by the news, he marries again. Of course, the first wife puts in a speedy appearance, and with the East Indian girl as an ally, she endeavors to win back her husband's affections. The East Indian girl takes matters into her own hands by killing off wife No. 2 by means of a slow poison. In the last act of the play, she is detected in the act of pouring poison into the dying woman's gruel. She sues for forgiveness, whereupon the superfluous wife agrees to adjust matters by voluntarily swallowing the poison. This brings the curtain down on the glad reunion of the hero and his first spouse.

Mr. Harvey has used in this play a highly dramatic motive, but one which has done duty in many an older play. The sainted D'Ennery was fond of poisoning off one of his personages till the last scene, when the villain was caught administering the drug, then the victim suddenly regained strength enough to choke the life out of the villain. In Monbars and L'Aieule, highly effective use is made of this idea, and no modern playwright can hope to eclipse M. D'Ennery in the use of it. Mr. Harvey's play is without originality, but it is well made and interesting. In the main, the acting last night was satisfactory.

Knickerbocker.—Half A King.

Comic opera, derived from the French. Libretto by Harry B. Smith. Music by L. Englander. Produced Sept. 14.

Tireschappe	Francis Wilson
Mistigris	Peter Lang
Duke De La Roche-Trumeau	J. C. Miron
Duke De Chateau Margaux	John Brand
Honoré	Clinton Elder
Benoit	Edward P. Temple
Jean De Loup	H. J. West
Gigole	William Laverty
Casin Challie	Samuel Chadwick
Pierrette	Lulu Glaser
Lucinde	Christie MacDonald
Simplice	Agnes Paul
Stella	Agnes Martyne
Flora	Blanche Pinckett

The Knickerbocker Theatre had an auspicious opening last night under its new management, when Francis Wilson and company were seen in a new comic opera, Half a King. A detailed review of this performance cannot now be given and must be reserved for a later issue of THE MIRROR.

The story of the new opera told in brief is as follows: Tireschappe, a traveling mountebank, has adopted a young gypsy girl, whom he introduces in his troupe as a ballad singer. His associate mountebank, Mistigris, is madly in love with Pierette, the girl in question, who in turn is enamored of a dashing young fellow, Honoré, son of the Duke de Chateau-Margaux. Honoré's father has, however, arranged for a more aristocratic alliance for his son. The mountebanks contrive to secure the marriage of Pierette and Honoré by passing off the singer for her rival of noble blood. When this ruse is afterward detected and poor Pierette upbraided for her shamelessness, she determines to renounce Honoré, and return to her old vagabond life.

The last scene shows the celebrated "Court of Miracles" in Paris, a low resort immortalized by Victor Hugo in his "Hunchback of Notre Dame." Here the mountebanks are arrested, and then Tireschappe tells the story of Pierette, who was a foundling, to whose baby-clothes were pinned half of a king of diamonds. The Duke de la Roche-Trumeau possesses the other half, and says that Pierette is his own daughter. He settles half his fortune on her, she is betrothed to Honoré, and her mountebank companions are restored to their freedom.

Garrick.—Chevalier At Home.

Albert Chevalier's advent as a star at the head of his own company received the hearty endorsement of large audiences at the Garrick Theatre last week. There are hundreds of inveterate theatregoers who never set foot in a music hall or variety theatre. For these the opportunity is now provided of enjoying an ultra-refined variety performance in a modish atmosphere.

Mr. Chevalier's associate performers have been very artfully chosen. They are performers of merit, but merit of a negative kind. They are forgotten as soon as they have retired from view. Their "turns" are colorless to a degree. It is Mr. Chevalier's task to supply all the individuality to the performance. He appeared five times and sang nine songs. Besides the plaintive "My Old Dutch," the humorous "Mrs. 'Awkins," and the rollicking "Old Kent Road," he sang two new songs, equally characteristic and tuneful—"Blue Ribbon Jane," a short, brisk, and pithy ballad, and "Tick-Tack," a quaint and touching sketch of an aged coster, near dotage. In everything he did, new and old, he was the same delightful artist that took this metropolis by storm at Koster and Bial's last year.

A word about the secret of Mr. Chevalier's success here in America. Few people who look into the matter can dispute the conclusion that this success is purely personal. The costermonger is a being of whom we know but little, and are therefore willing to take on trust. At present there are at least fifty American variety actors singing coster songs here under the impression that the coster is an attractive and agreeable personage to these United States. Needless to say, they are laboring under a delusion. Nobody cares a rap for the coster.

Fortunately, for appreciation of Chevalier one does not have to know or like the being he typifies. Mr. Chevalier has been successful here because he is a consummate artist, a man of magnetism, a fascinating personality.

Of the others who appear with him in his present entertainment it is scarcely necessary to speak at length. They serve the purpose of amusing the audience while the star changes his clothes and takes a few minutes' rest. A conjuror, Charles Bertram, possessed of a glib tongue and an imposing presence, performs some familiar sleight-of-hand tricks expertly and well. Harry Atkinson, described on the bill as the Australian Orpheus, lives up to this title by imitating a dozen instruments. Harry Brett sings some strenuous British music hall ditties. Cyrus Dare, a gentleman with rosy cheeks and ingenious air, imitates an infant singing "before company." Alfred West plays on the piano and accompanies Mr. Chevalier.

The Abbott Sisters, looking prettier and daintier than ever, "fresh from their London triumphs," as the programme states, sing together with their usual piquancy and charm. The audience last week welcomed them home with cordiality and warmth, and the sisters responded duly with a "we're glad to get back" sort of smile.

Grand Opera House.—Chimmie Fadden.

Chimmie Fadden made his first appearance on the West Side last night, and had a rousing welcome from the loyal patrons of the Grand Opera House. The play's contrasting pictures of high and low life in this metropolis proved as diverting to the West Siders as to those who enjoyed it last season on Broadway. There was quick applause for Paul's epigram about champagne—"the imprisoned laughter of the peasant girls of France." There was equally responsive laughter at Mrs. Murphy's threat from the tenement window to drop the "growler" on the head of Kelly the barkeeper.

The cast of the play is essentially the same this year as last. Mr. Hopper still impersonates the Bowery Hero in a way that carries conviction, and Marie Bates, whose performance of the inebriated Irishwoman did much to help the play to popular victory, continues in the part which some have praised as a great artistic creation. The gaunt solemnity of Sidney Price as His Whiskers, and the dry humor of George Nash as Mr Paul, are additional aids to the play's success.

Star.—Cleveland-Haverly Minstrels.

Burnt cork entertainments are almost obsolete in these days, when old-time minstrels prefer to give their services to the more remunerative field of vaudeville. At the Star this week, however, there is an excellent performance of minstrelsy by a company bearing the well-known trade mark of Cleveland Haverly. E. M. Hall, the veteran banjoist, was received with special favor. Others in the company are: Billy Burke, the famous clown, the Fulton Brothers, Billy De Rue, Hi Tom Ward, Charles M. Ernest, Harry Howard and his educated ponies, James H. Burton and his dogs, and Fukushima's troupe of Japanese wonders. The baby elephant, Pinta, assisted by her companion, Keedah, and the dogs and ponies, will hold daily receptions, free, in the lobby of the Star every afternoon at 3 P. M. this week.

Columbus.—Humanity.

Joseph Grismer and Phoebe Davies head the company which presents Sutton Vane's play, Humanity, at the Columbus Theatre this week. There are no slow moments in this stirring melodrama; it bristles with exciting incidents from start to finish. Miss Davies's performance of the heroine is unique for its strength and finish. In the scene on the roof of the fort, when she turns the musket muzzle on the villain, she carries her audience by storm.

Harlem Opera House.—A Black Sheep.

Mr. Hoyt has written nothing more exuberantly funny than A Black Sheep, and its transfer from Hoyt's Theatre, where it ran for one hundred and fifty nights, to the Harlem Opera House last night was evidently a source of gratification to the patrons of that house. The audience was overflowing both as to size and enthusiasm. Otis Harlan's Hot Stuff is an excellent character portrait, and so is William De Vere's humorous study of the Western editor.

People's.—Sidewalks of New York.

Local melodrama, spiced with sensationalism, is a favorite theatrical dish with the patrons of the People's Theatre. The Sidewalks of New York, which is as satisfying a piece of its kind as any before the public, was duly relished last night by an audience of considerable size. The second act, showing Herald Square at night, woke deserved enthusiasm.

At Other Houses.

ACADEMY.—Under the Polar Star is drawing immense audiences and providing unlimited excitement.

BIJOU.—Edward Harrigan in his new play, Marty Malone, is entertaining a host of admirers at every performance. A theatre party of seventy from Bridgeport attended the performance last Thursday evening.

BROADWAY.—Jefferson De Angelis in The Caliph has made a successful debut as a comic opera star.

EMPIRE.—John Drew in Rosemary nightly causes the standing-room sign to be displayed. Charles Wyndham and the authors of the play have telegraphed from London an expression of their delight upon its American triumph. Wednesday matinees will be commenced next week.

LYCEUM.—E. H. Sothern in An Enemy to the King has found still another play to add to his already long string of successes. The theatre is daily crowded.

HOYT'S.—Sue, a romantic drama by Bret Hart and J. Edgar Pemberton, will be produced at this theatre this (Tuesday) evening.

BROOKLYN THEATRES.

Columbia.—Fregoli.

Fregoli made his first appearance in Brooklyn on Monday evening in the presence of a large and enthusiastic audience. His work was applauded frequently, and his marvelously quick changes from one character to another caused the audience to stare in amazement. He presented "The Impossible Duet," "The Music Teacher and Pupil," "Cameleonte," and "El Dorado," in which he impersonated sixty characters. Press Eldridge and Signor and Mme. Borelli assisted in the entertainment.

Montauk.—The Wizard of the Nile.

Frank Daniels was greeted by a big house on Monday evening, when he began a two weeks' engagement. This company is practically the same as last season, and the opera was produced as carefully as before, with every attention to detail. Daniels made a great hit and his antics and gags were laughed at and applauded unceasingly. Many of the numbers were re-demanded, and the large and efficient chorus came in for its share of commendation. Next week, same attraction.

Gaiety.—Black Crook.

The Black Crook, with its magnificent mechanical and scenic effects, and presented on the same elaborate scale that marked its production and revival some time ago, opened at the Gaiety on Monday night, and was greeted by a large and appreciative audience. The specialties, always a feature with the Crook, were particularly clever and interesting and gained much applause. Frederic Melville as Herzog, a role which he has played before, gave a conscientious and painstaking portrayal of a most exacting character, his work being one of the hits of the evening. The ballet is well trained and prettily costumed.

American.—The Diamond Breaker.

Scott Marble's realistic melodrama, which has delighted Brooklyn playgoers heretofore, comes with a longer title, now being The Great Diamond Breaker, to the American, where it was welcomed by a good-sized audience on Monday night. Etelka Wardell appears in the leading role and repeated her former successes in the character. The supporting company proved acceptable.

Notes.

The War of Wealth is at the Grand Opera House.

After Dark, with George Fuller Golden and Charles B. Ward as special features, is at the Bijou.

Hyde's Comedians, including Helene Mora and John Wild, are at Hyde and Behman's.

Flynn and Sheridan's City Sports are at the Star.

The Amphion, the Eastern District's principal play-house, is to open Saturday night with Della Fox and her company.

MAGICIAN BANCROFT RETURNS.

"My visit to India was one of the most interesting events of my life," said Bancroft, the magician, yesterday. He has just returned from a trip in the interest of the science of magic to the countries of Europe and Asia. "I have traveled altogether nearly 30,000 miles, and have visited almost every habitable and uninhabitable spot of India, for the best performers of the Hindoo magicians are found in the interior, away from the populated portions, as they practice magic as a religion.

"I have found this visit fruitful in the obtaining of new and unique ideas in illusions and sleight-of-hand tricks, in the obtaining of odd and novel paraphernalia, devices, and apparatus and of suggestions which will be of inestimable value to me in my entertainment this season. I intend to introduce a great number of the feats I have learned in a special scene, entitled 'Midnight Mysteries Among the Yogi of India.' In France I obtained some original paraphernalia that has been made by Houdin, and in Italy some very intricate and beautiful apparatus that had been made by Pinetti. In India I purchased some of the most elaborate and pretentious magical furniture I have ever seen. It consists of an entire set of tables, chairs, and cabinets made of elephant tusks mounted with gold filagree work. I also bought tiger skins, rugs, scarfs, and mystical draperies.

"The towns which proved to me to be of the greatest interest in India were Ceylon, Bombay, Benares, Cawnpore, Alahabad, Jeypore, Delhi, Punjaub, Madras, Simla, and Calcutta. From Calcutta I went by way of Singapore and Hong Kong to Yokohama, which place I left on Aug. 21 on the steamer *Empress of China* and landed at Vancouver on Sept. 2. As a whole I may say that I have found the real magicians of India to be a better class of performers than many American magicians who claim to have visited India are prone to admit. By the real magician I mean the 'Yogi' and 'Mahatmas,' who stand at the head of the Hindoo magical school. These magicians perform for religious purposes only and their object is simply to impress the ordinary mind with the belief of miracles to obtain religious homage. It is difficult to see a genuine religious magician perform, and one of my journeys in quest of them took me way to the interior of India, to the very foothills of the Himalayas, where an entire monastery of them resided in hidden seclusion. It was here that I saw the very best feats performed and I had the honor of being one of only three white men who had ever been allowed to witness these 'miracles.'

"After the 'Yogi' come the fakir, whose tricks are simple and whose manner of performing them sometimes very bungling. The reports of European travelers on the magic of India convinces me that they have only seen the fakir perform. To the Yogi magic is a very serious thing, and some I have met are the descendants of magicians for centuries. I was interested in the snake charmers, and witnessed many unique and curious incidents in which they played a principal part. In a small village near Cawnpore I saw one of these charmers rid the village of what appeared to me to be thousands of these reptiles much after the fashion of The Pied Piper of Hamlin. In Jeypore one of the charmers wishing to play a trick upon me caused me to awake finding a black headed cobra in close quarters in bed with me. I was also greatly interested in the trick of the growing of the mango tree, and I had the fortune to see an exceptionally clever exhibition of it at Bombay by an old Yogi. I will introduce this trick here this season, together with a great many others that I have studied, learned and elaborated upon. Before I left Calcutta I gave a dinner to a number of my Hindoo magical friends on the banks of the Hoogly, and in response to a number of feats that they performed I presented a repertoire of my own feats, which they appeared to be greatly interested in. I bear from them a very interesting testimonial indicative of the apparent pleasure these feats caused them. I would advise every student of the art of mystery to visit India. At every point he will find something to interest him and add to his equipment of knowledge."

Mr. Bancroft will make an extensive tour of this country under the direction of Edward L. Bloom. His production of magic this season is said to be the most expensive one before the public.

CHARLES LEONARD FLETCHER INJURED.

Charles Leonard Fletcher was seriously injured at Fall River, Saturday, at the matinee performance of Sidney Wilmer's Incog company. Mr. Fletcher plays the part of General Stanhope, and in the last act uses an axe to defend himself against an imaginary pursuer. In rushing off the stage, axe in hand, he came in collision with Garrison Ball, who plays Dick Winters. In some way the blade of the axe struck Mr. Fletcher over the left eye, inflicting an ugly wound, and knocking him senseless. A doctor was summoned, and stitched the wound. Mr. Fletcher finished the performance.

HARRIGAN WILL CLOSE AT THE BIJOU.

A notice was posted on the call-board of the Bijou Theatre Saturday night stating that the season of Marty Malone would close Sept. 26. All members who wished to remain in Mr. Harrigan's company were requested to apply to Mr. Harrigan on Monday. A Brooklyn date will be played week of Sept. 28.

THE BIG A. O. F. BENEFIT.

A full meeting of the Benefit Committee of Edwin Forrest Lodge No. 1, Actors' Order of Friendship, is called for Sept. 22, at 2 P. M., to consider special business relating to the benefit at the Academy of Music, Thursday afternoon, Oct. 8, when nearly all of the principal artists in this city and vicinity, dramatic, operatic, and vaudeville, will participate. The readiness of the various managers, as well as the ladies and gentlemen themselves, to cooperate in the laudable object in view, the cancellation of the mortgage on the "home" of the Lodge, has been most gratifying to the committee, and complimentary to the Lodge. The list of names to be presented is headed by Joseph Jefferson, Stuart Robson and William H. Crane, who will reunite for the occasion in one of their old time successes; Francis Wilson, Clay M. Greene, who contributes a new and humorous sketch, introducing members of the Order and many prominent ladies of the profession; Jeff De Angelis, Louis Aldrich, William A. Brady's company in an act of Under the Polar Star, and very many more names are yet to be announced.

A MEXICAN THEATRE BURNED.

A telegraphic dispatch to this city last week reported the destruction by fire of the Teatro Progresso, in Monterey, Mexico. D. B. Russell, manager of the theatre, left New York on Thursday, and no authentic confirmation of the news has yet reached here.

REFLECTIONS.

Bardey McCullum returned Monday from Peak's Island.

The Emma Steiner Gaiety Opera company closed their three weeks' season at Washington, last Saturday.

William Gillette's play, Secret Service, is announced at the Garrick Theatre for Oct. 5.

The Heart of Maryland will open on Oct 5 in Philadelphia.

Gerald Griffin has resigned from In Old Madrid.

Ralph Cummings has resigned from the Holland Brothers' company to join the Louisville stock. The Hollands have engaged Will Deane.

A Gold Bug, which was to have had its initial production at the Casino on Thursday night, has been again postponed until Monday, Sept. 21.

Coyne Fletcher's comedy-drama, The Bachelor's Baby, is to go out this season under the auspices of the Gwenglarrell Syndicate. John P. Smith has been engaged as manager.

On Saturday James O'Neill finished the first week of his season. Manager W. F. Connor writes that it was the best opening week Mr O'Neill has had in five years. On two nights there was standing room only. Mr. Connor thinks that this augurs well.

Mrs. James Brown Potter writes that she has bought a new play, dealing with a religious subject, that has been successful in Australia. She sees in it a chance for fine artistic work.

A stock company is being organized at Benton Harbor, Mich., to build a new theatre in place of the Grand Opera House, burned last week.

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The focusing is excellent, the figures clear and sharp.—*N. Y. Sun, Aug. 29.*

The Kineoptikon made a distinct hit at Pastor's last night.—*World, Aug. 18.*

It is a wonderful machine.—*Journal, Aug. 18.*

The famous tunnel picture is one of the most remarkable ever shown.—*Recorder, Sept. 6.*

The audience is made to think it is standing on the station when a train dashes by, so clear is the picture.—*Advertiser, Aug. 30.*

The newest machine is the most successful Kineoptikon.—*N. Y. Mercury, Aug. 18.*

The Kineoptikon pictures have made a pronounced success. They are in splendid condition.—*Evening Telegram, Sept. 2.*

The Kineoptikon repeated its success of last week.—*Evening World, Aug. 25.*

At Pastor's the Kineoptikon still reigns.—*Evening Sun, Sept. 8.*

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

ANDERSON THEATRE: Chatsworth, Ill., Sept. 14-19.

A BREEZY TIME (Fitz and Webster, Props.: Edwin Clifford, mgr.): Urbana, O., Sept. 15, Greenville 16, Troy 17, Dayton 18, Xenia 19.

A BOOMING TOWN (Leslie and White, mgrs.): Cincinnati, O., Sept. 14-19.

ALABAMA (Clement Bainbridge, mgr.): Jamestown, N. D., Sept. 21, Bismarck 22, Dickenson 23, Miles City, Mont., 24, Billings 25, Livingston 28, Bozeman 29, Helena Oct. 2, Great Falls 3.

A NIGHT'S FROLIC (Sylvester Maguire, mgr.): Waco, Tex., Sept. 21, Hillsboro 22, Corsicana 23, Fort Worth 24, Dallas 25, 26, Paris 28, Jonesville 29, Sherman 30, Denison Oct. 1, Greenville 2, Tyler 3.

A NOTORIETY GIRL (Williams and Rosenburg, mgrs.): Chicago, 14, Sept. 15 Oct. 3.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Boston Mass., Sept. 14-19, Jersey City, N. J., 21-26, Paterson 28-30, Hoboken Oct. 3.

AMERICAN GIRL (A. Q. Scammon, mgr.): Baltimore, Md., Sept. 14-19.

AFTER DARK (William A. Brady, mgr.): Brooklyn, N. Y., Sept. 14-19, So. Norwalk Conn., 21, Derby, 22, Hartford, 23, 24, Winsted 25, Waterbury 26, Wallingford 28, Norwich 29, Milford, Mass., Oct. 1, Fall River 2 3.

ALICE BYRD: Clay City, Ind., Sept. 14-20.

ANDREW MACK (D. W. Truss and Co., mgrs.): Newburg, N. Y., Sept. 15, Scranton, Pa., 16, Carbondale 17, Hazelton 18 Wilkesbarre 19, Philadelphia 21-26.

ALCAZAR STOCK (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

BLUE GRASS: Washington, D. C., Sept. 14-19.

BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Sept. 14-19.

BARREL OF MONEY (George H. Nicolai, mgr.): Detroit, Mich., Sept. 14-19.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Gloucester, Mass., Sept. 15, 16, Newburyport 21-26, Lewiston, Me., 28 Oct. 3.

BUNCH OF KEYS (Gus Rothmer, mgr.): Catskill, N. Y., Sept. 15, Hudson 16, Troy 17-19, Glens Falls 21, Gloversville 22, Norwich 23, Cortland 24, Syracuse 28-30.

BUCKLER STOCK (George Buckler, mgr.): Martinsburg, W. Va., Sept. 14-19, Charlestown 21-26, Winchester, Va., 28-Oct. 3.

BOY WANTED (Blaney's: Clay T. Vance, mgr.): Washington, D. C., Sept. 14-19.

BAGGAGE CHECK (Blaney's: W. S. Butterfield, mgr.): Gloversville, N. Y., Sept. 15, Cohoes 16, Glens Falls 17, Albany 18, 19, Montreal, P. Q., 21-26.

BITTNER COMEDY (W. W. Bittner, mgr.): Omaha, Neb., Sept. 14-19.

COTTON SPINNER (Rich and Maeder, mgrs.): Philadelphia, Pa., Sept. 14-19.

CHIMMIE FADDEN (George Bowles, mgr.): New York city Sept. 14-19, Baltimore, Md., 21-25, Washington, D. C., 28-Oct. 3.

CHARLEY'S AUNT (J. M. Howard, mgr.): St. Paul, Minn., Sept. 14-19, Minneapolis 20-26.

CHAS. A. GARDNER (Del S. Smith, mgr.): Fort Wayne, Ind., Sept. 15, Wabash 16, Logansport 17, Lafayette 18, Paris Ill., 19, St. Louis, Mo., 20-26.

CARRIE LOUIS (Edwin De Coursey, mgr.): Titusville, Pa., 14-19, Olean, N. Y., 21-26.

COUNTRY MERCHANT (Cowles and Rosenbach, mgrs.): Rochester, N. Y., Sept. 14-19, Detroit, Mich., 21-26, Binghamton, N. Y., 28, Paterson, N. J., 29, 30, Jersey City Oct. 1-3.

COLUMBIA COMEDY: Janesville, Wis., Sept. 13-19.

COOTE AND LONG (E. C. White, mgr.): Sumter, S. C., Sept. 15, Charleston 16, Savannah, Ga., 17, Americus 18, Griffin 19, Atlanta 21, 22, Columbus 23, Montgomery, Ala., 24, Mobile 25, 26, New Orleans, La., 27.

COTTON KING (Wm. A. Brady, mgr.): Bangor, Me., Sept. 15, Fairfield 16, Bath 17, Lewiston 18, 19, Portland 21, Biddeford 22, Portsmouth, N. H., 23, Dover 24, Amesbury, Mass., 25, Haverhill 26, Laconia, N. H., 28, Manchester 29, Concord 30, Lowell, Mass., Oct. 1, Lawrence 2, 3.

CARR COMEDY: Macon, Mo., Sept. 21-26, Kirksville 28-Oct. 3.

CLAY CLEMENT (Ira J. La Motte, mgr.): Davenport, Ia., Sept. 15, Clinton 16, Galesburg, Ill., 17, Peoria 18, Lincoln 19, Mattoon 21, Washington, Ind., 24, Toledo, O., 25, Cincinnati 29 Oct. 3.

COUNTY FAIR (C. A. Burt, mgr.): Hoboken, N. J., Sept. 15-16, Trenton, 17, Mt. Vernon, N. Y., 18, Yonkers 19, Peekskill 21, Newburg 22, Poughkeepsie 23, Cohoes 24, Saratoga 25, Glens Falls 26, Johnstown 28, Schenectady 29, Williamstown, Mass., 30, Adams, Oct. 1, Pittsfield 2, Brattleboro, Vt., 3.

CORSE PAYTON (W. E. Denison, mgr.): Oswego, N. Y., Sept. 14-19, Auburn 21-26.

COON HOLLOW (Al Caldwell and Co., mgrs.): Indianapolis, Ind., Sept. 14-19, Cincinnati, O., 21-26, Columbus 28-Oct. 3.

DAZZLER (James F. Cosgrove, mgr.): Hartford, Conn., Sept. 17-19.

DIAMOND BREAKER: Brooklyn, E. D., N. Y., Sept. 14-19.

DENMAN THOMPSON (Harry Watcham, mgr.): Boston, Mass., Sept. 7-Oct. 24.

DAN. A. KELLY: York, Pa., Sept. 15, 16, Columbia 17-19, Wilmington, Del., 21-23, Reading, Pa., 24-25, Lebanon 28-30.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Chicago, Ill., Aug. 30-Sept. 19, St. Louis, Mo., 20-25, East St. Louis, Ill., 27, Jacksonville 28, Clinton 29, Bloomington 30, Peoria Oct. 1, Burlington, Ia., 2, Quincy, Ill., 3.

DONNELLY AND GIRARD (Charles Wiegand, mgr.): Erie, Pa., Sept. 15, Fredonia, N. Y., 16, Jamestown 17, Bradford, Pa., 18, Olean, N. Y., 19.

DAN SULLY: Worcester, Mass., Sept. 14-19.

DANIEL R. RYAN AND JAMES F. KELLY (L. C. Reeves, mgrs.): Fulton, N. Y., Sept. 14-19, Mansfield, Pa., 21-26, Corning, N. Y., 28-Oct. 3.

DARKEST AMERICA (Will A. Junker, mgr.): Louisville, Ky., Sept. 14-20, Indianapolis, Ind., 21-23.

DANGERS OF A GREAT CITY (Sawtelle and Meech, mgrs.): Cincinnati O., Sept. 13-19.

DAN SHERMAN in **OLD DAN TUCKER** (Charles W. Roberts, mgr.): Paterson, N. J., Sept. 14-16, Susquehanna, Pa., 17, Owego, N. Y., 18, Weedsport 19, Rochester 21-26.

EMMA WARREN: New Harmony, Ind., Sept. 14-20, Pinckneyville, Ill., 28-Oct. 3.

ELROY STOCK (Edwin Elroy, mgr.): Altoona, Pa., Sept. 14-19, Johnstown 21-25, East Liverpool, O., 28-Oct. 3.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

EDWARD HARRIGAN: New York city, indefinite.

ELDON'S COMEDIANS: Mackinaw, Ill., Sept. 14-19, Flora, Ind., 21-26, Rochester 28 Oct. 3.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Omaha, Neb., Sept. 15-17, St. Joseph, Mo., 18, Quincy, Ill., 19, St. Louis, Mo., 21-26.

EVELYN GORDON (W. G. Collinge, mgr.): Greenville, Mich., Sept. 14-19, Muskegon 21-26, Ludington 28, Oct. 3.

6 BELLS (Western) (J. F. Byrne, prop.; Walter Loftus, mgr.): Portsmouth, N. H., Sept. 15, Manchester 16, Nashua 17, Lowell, Mass., 18 19, Boston 21-26.

6 BELLS (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): Savannah, Ga., Sept. 15, Columbia, S. C., 16, Augusta, Ga., 17, Atlanta 18, 19.

EDWIN TRAVERS: Frankfort, Ky., Sept. 15, New Albany, Ind., 16, Madison 17, Columbus 18, Seymour 19, Louisville, Ky., 21-26.

ELLENWOOD PLAYERS (G. H. Ellenwood, mgr.): Addison, N. Y., Sept. 14-19, Corning 21-26, Pen Yan 28-Oct. 3.

FATAL CARD (Charles Frohman, mgr.): Providence, R. I., Sept. 14-19, Fall River, Mass., 21, New Bedford 22, Taunton 23, Lewiston, Me., 24, Portland 25, Brockton, Mass., 26.

FORD DRAMATIC: El Paso, Ill., Sept. 14-20.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FRANCIS OWEN (H. G. Fergus, mgr.): Plymouth, Wis., Sept. 13-20, Ripon 21-27, Beaver Dam 28-Oct. 3.

FLORA STANFORD: Canton, N. Y., Sept. 14-19, Malone 21-26, Saranac Lake 28-Oct. 3.

FLORENCE HAMILTON (Braunig, Marlowe and Hodge, mgrs.): Chicago, Ill., Sept. 14-19.

FRANCIS JONES: West Union, Ia., Sept. 15, Osage 16, Hampton 17, Belmond 19, Eagle Grove 21, Iowa Falls 22, Waterloo 23, Cedar Falls 24, Eldora 25.

FROST AND FANSHAWE: Traverse City, Mich., Sept. 14-19.

FAST MAIL (Northern; Martin Golden, mgr.): St. Louis, Mo., Sept. 13-19, Kansas City 20-26.

GORMAN'S COMEDIANS (W. E. Gorman, mgr.): Toledo, O., Sept. 18, 13-16, Marion 17, Ada 18, Lima 19, So. Chicago, Ill., 20, Sheboygan, Wis., 21, Manitowoc 22, Green Bay 23, Oconto 24, Marinette 25, Fond du Lac 26, Racine 27.

GEO. W. MONROE (Robt B. Monroe, mgr.): Rochester, N.Y., Sept. 15, 16, Syracuse 17-19, Pittsburg, Pa., 21-26.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Portland, Me., Sept. 16, Worcester, Mass., 17, Hartford, Conn., 18, Waterbury 19, Harlem, N. Y., 21-26.

GRAHAM EARLE: Newton, Ill., Sept. 14-21.

GOLDEN GIANT: Philadelphia, Pa., Sept. 14-19.

GORMAN BROTHERS (Charles F. Brown, mgr.): New Castle, Pa., Sept. 15, Youngstown, O., 16.

GREAT NORTHWEST (Clarence Fleming, mgr.): New York city Aug. 31—indefinite.

GIRL WANTED (Davis and Keogh, mgrs.): Toronto, Can., Sept. 14-19.

GUS WILLIAMS (Edward J. Hassan, mgr.): Chattanooga, Tenn., Sept. 14-19.

GAY PARISIANS (Charles Frohman, mgr.): Portland, Ore., Sept. 15 16, Tacoma, Wash., 17, Victoria, B. C., 18, Vancouver 19.

GROVER IDEAL COMEDIANS: Los Angeles, Cal., Sept. 1-Oct. 5.

HOYT'S COMEDY (Harry Sheldon, mgr.): Centralia, Mo., Sept. 14 19, California 21-26.

HAMILTON PLAYERS (Frank C. Hamilton, mgr.): Cincinnati, O., Sept. 13-19, Hamilton 21, Anderson, Ind., 22, Kokomo 23, Logansport 24, Decatur, Ill., 26.

HENNESSY - LEROYLE (Other People's Money): F. G. Conrad, mgr.): Kendallville, Ind., Sept. 15, Montpelier 16, No. Manchester 18, Michigan City 21.

HARPER-DETRICK: Nashville, Ill., Sept. 14-19.

HENDERSON COMEDY: Kokomo, Ind., Sept. 14-19.

HYER'S COLORED COMEDY (L. M. Boyer, mgr.): Steven's Point, Wis., Sept. 15, Wausau 16, 17, Marshfield 18, 19.

HOUSE OF MYSTERY: New York city Sept. 14-19.

HOLDEN COMEDY (H. M. Holden, mgr.): Sioux City, Ia., Sept. 14-19.

HARRISON J. WOLFE: Little Falls, N. Y., Sept. 17-19, Elmira 21 23, Williamsport, Pa., 24-26, Corning, N. Y., 28-30, Ithaca Oct. 1 3.

HOYT'S COMEDY (Henry G. Adams, mgr.): Hudson, Mich., Sept. 14-19.

HUMANITY (William Brady, mgr.): New York city Sept. 14-19, Cleveland, O., 21-26, Detroit, Mich., 28-Oct. 3.

HERMANN THE GREAT (Ed Thurnear, mgr.): Jersey City, N. J., Sept. 14-19.

HORACE ANDREWS PLAYERS: Goshen, N. Y., Sept. 15, 16, Nyack 17-19, Fishkill 21-23, Dobbs Ferry 24-26, New Rochelle 28-30, Greenwich, Conn., Oct. 1-3.

HUMAN HEARTS (W. S. Ross, mgr.): Newark, N. J., Sept. 14-19, New York city 21-26, Brooklyn, N. Y., 28-Oct. 3.

IN THE HEART OF THE STORM (Arthur G. Thomas, Boston, Mass., Sept. 14-19, New York city 21-26.

IN OLD KENTUCKY (Jacob Litt, mgr.): Chicago, Ill., Sept. 7-19.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Minneapolis, Minn., Sept. 14-19, St. Paul 21-26, Sioux City, Ia., 28-30, Omaha, Neb., Oct. 1-3.

JAMES O'NEILL (W. F. Connor, mgr.): Glens Falls, N. Y., Sept. 15, Bennington, Vt., 16, North Adams, Mass., 17, Northampton 18, Lynn 19, Salem 21, Manchester, N. H., 22, Haverhill, Mass., 23, Lawrence 24, Lowell 25, 26.

JOHN GRIFFITH (S. T. St. John, mgr.): Quincy, Ill., Sept. 15, Ft. Madison, Ia., 16, Burlington 17, Ottumwa 18, Oskaloosa 19, Washington 21, Davenport 22, Galesburg, Ill., 23, Monmouth 24, Peoria 25, Jacksonville 26, Springfield 28-30, Bloomington Oct. 1, Logansport, Ind., 5, Wabash 6.

JESSIE MAE HALL (Mark Livan, mgr.): Crawfordsville, Ind., Sept. 14-19.

JOSHUA SIMPKINS: Saranac Lake, N. Y., Sept. 15, Plattsburg 16, Burlington, Vt., 17.

JOLLY OLD CHUMS: Kent, O., Sept. 15, Akron 16, Mt. Vernon 17, Crestline 18, Ann Arbor, Mich., 19, Detroit 20-26.

JAMES YOUNG (Maurice I. Lobe, mgr.): Chester, Pa., Oct. 5, 6.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JUNO BARRETT: Burlington, Kans., Sept. 14-19, Balckow, Mo., 21-26.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Atlanta, Ga., Sept. 15, Savannah 16, Charleston, S. C., 17, Wilmington, N. C., 18, Norfolk, Va., 19, Washington, D. C., 21-26.

J. H. WALLICK: New York city, Aug. 31—indefinite.

JIM THE PENMAN (D. A. Bonta, mgr.): Opelika, Ga., 15, Montgomery, Ala., 16, Mobile 17, Pensacola, Fla., 18, New Orleans, La., 20, Lake Charles 27, Galveston, Tex., 23, Houston 29, San Antonio 30.

J. E. TOOLE (Edwin Jerome, mgr.): Towanda, N. Y., Sept. 15, Owego, 16, Waverly 17, 18, Watkins 20, Geneva 21, Penn Yan 22, Newark 23, Medina 24, Albion 25, Rochester 28-Oct. 3.

KELLAR (Dudley McAdow, mgr.): Lawrence, Mass., Sept. 16.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Oneonta, N. Y., Sept. 14-19, Bennington, Vt., 21-26.

KATIE EMMETT (Hubert Sackett, mgr.): Cincinnati, O., Sept. 13-19.

KATHERINE ROSER (Charles A. Wilson, mgr.): Fitchburg, Mass., Sept. 14-19, Newport, R. I., 21-26, Worcester, Mass., 28-Oct. 3.

LAST STROKE (Jacob Litt, mgr.): Boston, Mass., indefinite.

LILLIAN LEWIS (Benj Tuthill and Co., mgrs.): Baltimore, Md., Sept. 14-19, Newark, N. J., 21-26, Brooklyn, N. Y., 28-Oct. 3.

LIMITED MAIL (Elmer E. Vance, mgr): Lehighton, Pa., Sept. 15, Tamaqua 16, Pottsville 17, Shenandoah 18, Mahanoy City 19, Girardsville 21, Mt. Carmel 22, Shamokin 23, Ashland 24, Hazelton 25, White Haven 26, Wilkesbarre 28, Pittston 29, Scranton 30, Carbondale Oct. 1, Binghamton, N. Y., 2 Cortland 3.

LEWIS MORRISON (Edward Abram, mgr.): Lowell, Mass., Sept. 15-17, Chelsea 18, Waltham 19, Holyoke 21, Springfield 22, Pittsfield 23, Westfield 24, Worcester 25, 26, Boston 28 Oct. 3.

LILLIAN MORTIMER (Harry Shannon, mgr.): Bristol, Vt., Sept. 14-20.

LITTLE TRIXIE (Fred Robbins, mgr.): Ellenville, N. Y., Sept. 15, Middletown 16, Fishkill 17, Bristol, Conn., 18, Williamantic 19, Providence, R. I., 21-26, Boston, Mass., 28 Oct. 3.

LAND OF THE LIVING (Gustav Kahn, manager): Philadelphia, Pa., Sept. 14-19.

LOST IN EGYPT (Newton Marks, mgr.): Chicago, Ill., Sept. 13-19.

LOUIS JAMES (Wagenhals and Kemper, mgrs): Chicago, Ill., Sept. 21 26.

LAURA BIGGAR AND BURT HAVERLY (H. S. Taylor, mgr.): Bar Harbor, Me., Sept. 15, Rockland 16, Augusta 17, Nashua, N. H., 18, Franklin Falls 19, White River Junction 21, Montpelier, Vt., 22, Plymouth 23, Newport 24, Plattsburg, N. Y., 25, Barre, Vt., 26.

MAUD HILLMAN (W. G. Snelling, mgr.): Pittsfield, Mass., Sept. 14-19, No Adams 21-26, Glens Falls, N. Y., 28 Oct. 3.

MAGGIE CLINE (Williams and Rosenberg, mgrs.): Philadelphia, Pa., Sept. 14 19, Brooklyn, N. Y., 21-26.

MAY IRWIN (Harry B. Harris, mgr.): Boston, Mass., Sept. 14-19.

MAN IN THE IRON MASK (George Farren, mgr.): Waterbury 16, 17, Torrington 18, Winsted 19, New Haven 21, 22.

MURRAY AND MACK (Joe W. Spears, mgr.): Richmond, Ind., Sept. 15, Springfield, O., 16, Lima 17, Fostoria 18, Akron 19, Brooklyn, N. Y., 21-26.

METROPOLITAN COMEDY: Caledonia, Minn., Sept. 15.

MILLER AND SUTTIE: Mound City, Ill., Sept. 15, 16, Princeton, Ky., 17-19.

MCCAULEY PATTON: Burton, O., Sept. 14-19.

MAUD ATKINSON (Johnstone and Colman, mgrs.): Peoria, Ill., Sept. 14-19.

MARGARET FULLER (Horace Wall, mgr.): Wilmington, Del., Sept. 15, Chester, Pa., 16, Hoboken, N. J., 17, Schenectady, N. Y., 18, Cohoes 19.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Chicago, Ill., Sept 7—indefinite.

MCKEE RANKIN: Albany, N. Y., Sept. 14 19.

MY FRIEND FROM INDIA (Smith and Rice, mgrs.): Scranton, Pa. Sept. 14-19, Wilkesbarre 15, Pottsville 16, Allentown 17, Reading 18, Wilmington, Del., 19, Washington, D. C., 21-25, Brooklyn, N. Y., 28 Oct. 3.

MORRISON'S FAUST (E. J. Abram, mgr.): Fall River, Mass., Sept. 16, 17, Rockland 18, Plymouth 19, Attleboro 21, Woonsocket, R. I., 22, Putnam, Conn., 23, Brockton, Mass., 24, Fitchburg 25, Marlboro 26.

MATTHEWS AND BULGER (Miller and Peel, mgrs.): Bradford, Pa., Sept 15, Warren 16, Mansfield, O., 17, Logansport, Ind., 21, Lafayette 22.

MME. SANS-GENE (Augustus Pitou, mgr.): San Francisco, Cal. Sept. 7-19.

MAY PRINDLE (W. C. Richardson, mgr.): New Lexington, O., Sept. 14-19.

MR. AND MRS. GRANDIN (William T. Fennessy, mgr.): Paterson, N. J., Sept. 17-19, Wilmington, Del., 21, Atlantic City, N. J., 22, 23, Bethlehem, Pa., 24, Reading 25, 26.

MYRA COLLINS (Kellam and Harper, managers): Kingston, Can., Sept. 14-19, Gananoque 21-26, Picton 28 Oct. 3.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Mellitt, mgr.): Kansas City, Mo., Sept. 13-19, Leavenworth, Kans., 20, Atchison 21, Chillicothe, Mo., 22, Ottumwa, Ia., 23 Oskaloosa 24, Keokuk 25, Hannibal, Mo., 26.

NAT C. GOODWIN (George J. Appleton, mgr.): Melbourne, Australia, Sept. 10-19.

NORTHERN LIGHTS (William Calder, mgr.): Washington, D. C., Sept. 14 19, Harrisburg, Pa., 21, 22, Reading 23, 24, Wilkesbarre 25, 26.

NELLIE MCHENRY (James B. Delcher, mgr.): Portland, Me., Sept. 15, Lewiston 16, Bangor 17, Augusta 18, Tangus 19, Boston, Mass., 21-26.

NORMAN AND GOODMAN: Whitney, Tex., Sept. 15, 16, Morgan 17-19, Clifton 21-23.

OLD FARMER HOPKINS (Frank L. Davidson, mgr.): Sharon, Pa., Sept. 15.

ORRIS OSER (W. H. Weaver, mgr.): Pocatello, Idaho, Sept. 14-19, Boise City 21-26.

ON SOUTHERN SOIL: Waterville, Me., Sept. 15, Portland 19, Berlin, N. H., 22, St. Johnsbury, Vt., 24, Montpelier 25, St. Albans 29.

PRISONER OF ZENDA (Daniel Frohman, mgr.): Chicago, Ill., Sept. 7-19.

PULSE OF NEW YORK (Frank E. Tracy, bus. mgr.): Seymour, Ind., Sept. 15, Washington 16, Brazil 17, Danville, Ill., 18, Decatur 19, Champaign 21, Bloomington 22, Clinton 23, Paris 24, Ottawa 25, La Salle 25, Chicago 27-Oct. 3.

PRODIGAL FATHER (Matt Smith, mgr.): Detroit, Mich., Sept. 14 19.

PARLOR MATCH (F. Ziegfeld, Jr.): New Haven, Oonn., Sept. 15, Trenton, N. J., 16, New York city 21-Oct. 31.

PEARSON STOCK: Spokane, Wash., Sept. 14-26.

POTTER-BELLEW: Sydney, Australia—indefinite.

PETER F. DAILEY (Harry B. Harris, mgr.): Hartford, Conn., Sept. 15, New Haven 17 19.

PAIR OF JACKS (Rich and Maeder, mgrs.): Greenwich, Conn., Sept 23 New Haven 24-26.

R. B. MANTELL (Martin W. Hanley, mgr.): Pittsburg, Pa., Sept 14-19.

RHEA (Rich and Maeder, mgrs.): Scranton, O., Sept. 15, Jackson 16, Newark 18, McKeesport, Pa., 19.

RUBY LA FAYETTE: Itasla, Tex., Sept. 14-19, Alvarado 21-26, Ceburne 28-Oct. 3.

REDMOND DRAMATIC: Chippewa Falls, Wis., Sept. 14-19.

ROOK PLAYERS: Wooster, O., Sept. 14-19.

ROBERT DOWNING (J. W. Morrissey, mgr.): Washington, D. C., Sept. 14-19, Buffalo, N. Y., 21-26, Cincinnati O., 28 Oct. 3.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): New York city Sept. 14 19.

SOWING THE WIND (Charles Frohman, mgr.): Dunkirk, N. Y., Sept. 15, Bradford, Pa., 17, Corry 18, Franklin 19.

SIDE TRACKED (Jule Walters, mgr.): Albert Lea, Minn., Sept. 15, Mason City, Ia., 16, Marshalltown 17, Des Moines 18, 19.

SAVED FROM THE SEA (William Calder, mgr.): Fall River, Mass. Sept. 14, 15, Newport, R. I., 16, Taunton, Mass., 17, Attleboro 18, Woonsocket, R. I., 19.

SADIE HANSON: Cincinnati, O., Sept. 13 19.

SUMMER COMEDY: Lowville, N. Y., Sept. 14-19, Rome 21-26.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): Halifax, N. S., Sept. 14-26 St. John, N. B., 28-Oct. 10.

SIBERIA: Philadelphia, Pa., Sept. 14-19.

SAWTELLE-MEECH COMEDY: Cossackie, N. Y., Oct. 5-7.

SPAN OF LIFE (William Calder, mgr.): Boston, Mass., Nov 9 14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Lowell, Mass., Sept. 15 16, Lynn 17, Middleborough 18, So. Framingham 19, Worcester 21-26.

SHORE ACRES (William B. Gross, mgr.): Clinton, Mass., Sept. 15, Worcester 16, Haverhill 17, Biddeford, Me., 18, Laconia, N. H., 19, Concord 21, Nashua 22, Manchester 23, Portsmouth 24, Lynn, Mass., 25, 26, Fall River 28 New Bedford 29, Brockton 30-Oct. 1, Taunton 2, Marlboro 3.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Boston, Mass., Aug. 31-Oct. 10.

SIDE TRACKED (A. Q. Scammon, mgr.): Hartford, Conn., Sept. 16.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Wilkesbarre, Pa., Sept. 17, Binghamton, N. Y., 18, Elmira 19 Milwaukee, Wis., 21-26, Detroit, Mich., 28-30, Toronto, Ont., Oct. 1-3.

THE ENSIGN: Peoria, Ill., Sept. 16, Quincy 17, Galesburg 18, Davenport, Ia., 19, Rock Island, Ill., 20, Des Moines, Ia., 21-23, Cedar Rapids 24, Deborah 25, Faribault, Minn., 26, St. Paul 27-Oct. 3.

THE LIAR (Charles Frohman, mgr.): New York city—indefinite.

THOS E. SHEA (Geo H. Brennan, mgr.): Lawrence, Mass., Sept. 17-19 Boston 21-26.

THE DEFAULTER (R. E. French, mgr.): Washington, Ia., Sept. 15, What Cheer 16, Ottumwa 17, Eldora 18, Ft. Dodge 19, Jefferson 21, Red Oak 22, Clarinda 23, Creston 24, Boone 25, Cherokee 26, Missouri Valley 29, Grand Island, Neb., 30, Hastings Oct. 1, Kearney 2, North Paltte 3.

THE IDEALS (Jno. A. Himmelein, mgr.): Elyria, O., Sept. 14 Delaware 14-19, Wapakoneta 21-26, Akron 28-Oct. 2.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Kansas City, Mo., Sept 14-19.

TEXAS STEER (Sam S. Schubert, mgr.): Keene, N. H., Sept. 15, Brattleboro, Vt., 16, Athol, Mass., 17, Gardner 18, Marlboro 19, Leominster 21.

THE GORMANS (Chas. F. Brown, mgr.): Cumberland, Md., Sept. 16, New Castle, Pa., 15, Youngstown, O., 16 Salem 17, Canton 18, Shelby 19, Columbus 21-23, Dayton 24-26, Washington C. H. 28, Dayton 29, Richmond, Ind., 30, Indianapolis Oct. 1-3.

TOWN TOPICS: Minneapolis, Minn., Sept. 14-19.

THE NOSSES: Washington, Pa., Sept. 14-19.

TEMPERANCE TOWN (William Turner, mgr.): Waterbury, Conn., Sept. 15, Hartford 16, New Britain 17, New London 18, Norwich 19, Providence, R. I., 21-26.

THE PRINGLES (John Pringle, mgr.): Newman's Grove, Neb., Sept. 15, Albion 16 18, Genoa 19, Fullerton 23-28.

TRILBY (Australian; William A. Brady, mgr.): Honolulu, Hawaiian Island, Sept. 17 19.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (B. S. Spooner, mgr.): Warren, Pa., Sept. 14-19, Altoona 21-26.

TONY FARRELL: Danville, Pa., Sept. 15.

TORNADO (Northern; Jay Simms, mgr.): Columbus, O., Sept. 14-16, London 17, St. Marys 22, Paulding 23, N. Baltimore 24, Monroe, Mich., 25, Ann Arbor 26, Petrolia, Can., 28, Strasburg 29, Brantford 30, Galt Oct. 1, Collinswood 2 Orillia 3.

THE HOLLANDS (Miner and Brooks, mgrs.): Chicago, Ill., Sept. 14-19.

UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Cleveland, O., Sept. 15, 16, Toledo 17-19, Detroit, Mich., 20-27.

UNCLE TOM'S CABIN (Stetson's): Marlboro, Mass., Sept. 16, Clinton 17, Fitchburg 18, Haverhill 19.

UNCLE TOM'S CABIN (Moore and Castner, mgrs.): Binghamton, N. Y., Sept. 14-16, Scranton, Pa., 17 19.

UNCLE TOM'S CABIN (Stowe's): Trenton, N. J., Sept. 19.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York city Aug. 29—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Detroit Mich., Sept. 15 19, Cleveland, O., 21-26.

WILLIAM BARRY (Louis J. Goulland, mgr.): St. Louis, Mo., Sept. 14-19, Louisville, Ky., 20-26.

WOOD-JERSEY THEATRE (J. Frank Jersey, mgr.): Oshkosh, Wis., Sept. 14-19, Waupun 21-26.

WOODWARD WARREN: Meridian, Miss., Sept. 14-19, Mobile, Ala., 21-26, Montgomery 28-Oct. 3.

WAR OF WEALTH (Jacob Litt, mgr.): Brooklyn, N. Y., Sept. 14-19.

WARNER COMEDY: Verogua, Wis., Sept. 14-19.

WILLIAMS AND PENNICK (Gilbert Spencer, mgr.): Beatrice, Neb., Sept. 14-19, Auburn 21-26.

WOLHEIM AND RUSSELL: Greenville, Pa., Sept. 14-19.

WOMAN IN BLACK (Jacob Litt, mgr.): Chicago, Ill., Sept 14-19.

WIDOW BEDOTT: Patterson, N. J., Sept. 14 19.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Newark, N. J., Sept. 14-19.

WILLIAM OWEN (Sam Myers, mgr.): Port Huron, Mich., Sept. 14 19.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Richmond, Va., Sept. 15, 16, Lynchburg 17, Roanoke 18, Bristol, Tenn., 19, Knoxville 21, Rome, Ga., 22, Atlanta 23, 24, Birmingham, Ala., 25, 26, New Orleans, La., 27-Oct. 4

WAITE COMEDY (Eastern): Orange, N. J., Sept. 14-19, Paterson 21-26, Yonkers, N. Y., 28-Oct. 3.

WAITE COMEDY (Western): Oil City, Pa., Sept. 14-19, Meadville 20, Youngstown, O., 28-Oct. 3.

WYOMING MAID: Grand Rapids, Mich., Sept. 15, 16, Cleveland, O., 17-19, Akron 21, Ashland 22, Toledo 23-26.

YENUINE YENTLEMAN (Jacob Litt, mgr.): Denver, Col., Sept. 13-19.

OPERA AND EXTRAVAGANZA.

BLACK CROOK (Yank Newell, mgr.): Brooklyn, N. Y., Sept. 14-19.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CHICAGO MARINE BAND (Howard Pew, mgr.): Pittsburg, Pa., Sept. 9-19.

CORINNE EXTRAVAGANZA (Howe and Berry, mgrs.) Chester, Pa., Sept. 15, Charlottsville, Va., 16, Norfolk 17, Richmond 18, 19, Lynchburg 21, Asheville, N. C., 22, Knoxville, Tenn., 23, Chattanooga 24, Atlanta, Ga., 25, 26.

DR WOLFE HOPPER (R. D. Stevens, mgr.): Burlington, Vt., Sept. 14, Northampton, Mass., 15, Meriden, Conn., 16, Providence, R. I., 17-19, New York city 21-26.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Lansing, Mich., Sept. 15, Jackson 16, Battle Creek 17, Kalamazoo 18, Elkhart, Ind., 19, Joliet, Ill., 21, Aurora 22, Streator 23, La Salle 24, Rockford 25, Oshkosh, Wis., 26.

DELLA FOX (S. T. King, mgr.): Williamsburg, N. Y., Sept. 19-26, Scranton, Pa., 28, Wilkesbarre 29, Easton 30, Reading Oct. 1, Harrisburg 2 Wilmington, Del., 3.

FRANK DANIELS: Brooklyn, N. Y., Sept. 14-19.

FRANCIS WILSON (A. H. Canby, mgr.): New York city, Sept. 14—indefinite.

HEINRICH OPERA: Los Angeles, Cal., Sept. 14-19.

HOLMES-ROBINSON COMIC OPERA (Charles N. Holmes, mgr.): Brooklyn, N. Y., Sept. 7—indefinite.

HANLONS' SUPERBA (Edwin Warner, mgr.): Buffalo, N. Y., Sept. 14-19, Newcastle, Pa., Sept. 21, 22, Canton, O., 23, 24, Mansfield 25, 26.

HENDERSON OPERA: Chicago, Ill.,—indefinite.

ISHAM'S ORIENTAL AMERICA (Isham and Graff, mgrs.): Montreal, Can., Sept. 14-19.

JEFFERSON DE ANGELIS (Nat Roth, mgr.): New York city Sept. 3—indefinite.

LADY SLAVEY: Boston, Mass., Sept. 7—indefinite.

LILLIAN RUSSELL (John W. Hamilton, mgr.): Rochester, N. Y., Sept. 17-19.

MERRY WORLD (Clair M. Patee, mgr.): New Haven, Conn., Sept. 15, 16 Hartford 17, Waterbury 18, Bridgeport 19 New Britain 21, Worcester, Mass., 22-24, Holyoke 25, Springfield 26, Albany, N. Y., 28, 29, Troy 30, Rochester Oct. 1-3.

STANLEY OPERA COMIQUE: Williamsport, Pa., Sept. 7-26.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

THE GEISHA (

VAUDEVILLE STAGE

TWO POPULAR SINGERS.

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CUSHMAN AND HOLCOMBE.

That good singing is appreciated by the patrons of the vaudeville houses, as well as by those who sit in boxes at the Metropolitan, is shown by the great popularity attained in a comparatively short time by Sadie Cushman and Herbert Holcombe, whose pictures in one of the most taking parts of their act are shown above.

Their performance is one of the most refined—and still one of the most attractive and enjoyable—turns now before the public. It is a combination of crisp dialogue and sweet singing, which never fails to please an audience.

Sadie Cushman has a soprano voice of great range that has been carefully cultivated. She has been especially successful with songs of child-life, in which she imitates the voice of a tot with marvelous accuracy, and without making it seem silly. Her rendition of Felix McGlennon's "I Do Love You" is something that will linger in the memory of everyone who has heard it. This season she is making even a greater success with a new song called "Hello, Daddy!" which tells the story of a little girl who carries the dinner to her father, who is a street car driver. The words of the song have been entirely rewritten for her by Mr. Holcombe.

Miss Cushman began her career with Stetson's Opera company. She afterward traveled with the Bennet and Moulton company, and finally joined Keith's Comic Opera company, with which she remained off and on for almost six years, as prima donna. She left this organization to go into vaudeville with Mr. Holcombe, and her success since that time is well known.

Mr. Holcombe is a baritone. His voice is robust, but very sweet, and his singing of songs which tell of deeds of heroism always evokes enthusiasm. Among the songs he has popularized are "The Ship I Love," "To Err is Human, to Forgive Divine," "A Night at the Play," and "I Wonder if She's Thinking of Me," his latest success, written by himself. He began his stage life in California, in the Said Pasha company, afterward joining Pauline Hall. He also appeared with The Little Tycoon, and with Mark Murphy in O'Dowd's Neighbors. He was principal baritone in the Keith company, and left it to go into vaudeville.

The duo began at the Madison Square Roof Garden in June, 1894. Their act was so successful that the managers offered them a Summer's engagement, which they were unable to accept, owing to their other engagements. They played there six weeks, however, and their reception was very flattering. Last season they were the features of Irwin Brothers' company, and their New York success was repeated out of town. This season they play dates, appearing in every big vaudeville house between Boston and San Francisco. They are considering a very tempting offer to go to London next Summer, and if they go they are sure of success.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

The biggest and most expensive bill ever presented in any music hall in the world opens the season at this amusement place this week. The Colibris Troupe of Midgets, who have been amusing Europe for years, and for whose services the sum of $2500 a week is paid, are the features. There are ten little persons in the company, and they have little trained elephants and ponies, and other accessories to help in the fun-making. Grigolati's Aerial or Flying Ballet is another big feature which is counted on to make a sensation. There are six dancers and a premiere, who executes astonishing evolutions in the air, suspended by invisible wires. Amman, the facial mimic, and Dutch Daly, who has been a London pet for years, are also in the bill. Oscar Hammerstein's opera ballet spectacle Marguetite with new pictures, choruses, scenery, effects and dances and innumerable pretty girls, makes up the second part of the evening's entertainment, which ought to pack the house for months.

Keith's Union Square.

Lumiere's Cinematographe still heads the list with new views. The vaudeville bill includes John C. Rice and Sally Cohen, in A School of Acting; Redding and Stanton, high class comedy duo; Sam Collins, comedian; Jerome and Alexis, contortionists; J. W. Myers, baritone; Bentley and Cameron, musical comedians; the Tanakas, Oriental jugglers; McMahon and King, plantation comedy duo; Walter Hyde, trick violinist; Moore Sisters, songs and dances; Robinson, Baker and Robinson, high jumpers, and Emilie Edwards, contralto.

Standard.

Loie Fuller continues as the star of a bill which includes Lucius Henderson and Gretchen Lyons, in a sketch called Buttons; Mrs. J. K. Emmett (Emily Lytton), assisted by Edmund and Walter Hayes, in Delicate Ground; Raymon Moore, tenor; Hodges and Launchmere, singers and dancers; Walter Gale, the tramp; John D. Gilbert, comedian; Haines and Pettingill, comedians, John W. Ransone as Mark Hanna; Deets and Don, sketch team; O'Brien and Collins, Irish sketch; and Carlotta, comedienne.

Proctor's Pleasure Palace.

Edison's Vitascope is shown here for the first time, with entirely new views, taken in and around New York. Another feature is the comic grand ballet, A Rustic Wedding, produced by Sig. Albertieri, and introducing himself and Mme. Giuri in solo dances. Nearly one hundred corvphees take part. The bill also includes Billy Emerson, the minstrel, who makes his first appearance in months; Ara, Zebra and Vora, European acrobats; Jones and Robinson, German eccentrics; Charles F. Jerome, singer, assisted by Clara Bell; Nelson and Milledge, Glass Put In; Ford and Lewis, the Bowery Boys; Arnim and Wagner, comedy duo; St. Alva and Fanchette, comediennes; Schaeffer and Monti, duettists; Cretoe, equilibrist; Marie Leslie, in negro songs; Helen Jewell, songs and dances, and Mlle. Pianka's performing lions.

Koster and Bial's.

Eugene Stratton, the negro comedian, and Cissy Fitzgerald remain the stars in a bill which includes the Flying Jordans, aerial act; Griffin and Dubois, eccentrics; the Phoites, pantomimists; Lavater's dog orchestra; Kaoly, equilibrist; Lieut. Nobel, ventriloquist; the Three Macarte Sisters, wire act, and Jean Clermont's animals.

Proctor's.

Edison's Vitascope is the feature of the bill. The performers include the Brothers Horn, in London Life; Hen Grais, and his trick baboon and donkey; the Two Bostons, English comedians; Gertrude Mansfield, comedienne; Worth and Marshall, comedy duo; the Garrett Sisters; Max Pettingill and his trick dog; Morrissey and Proctor, dancers; Harry Lyons, comedian; Annie Ott, vocalist; Stokes and Donovan, jugglers and mandolinists; Lea Remonde, mimic; Phil Morton, Irish comedian; Daisy Wade, vocalist, and Alice Sablon's miniature theatre.

Tony Pastor's.

Lillian Leslie and Truly Shattuck, who are Western favorites, head the bill which includes Waas and Maddox, comedians; Maud Nugent, serio-comic; Cora Routt, comedienne; Jules and Ella Garrison, sketch artists; Al Reeves, banjo comedian; Martinetti Brothers, acrobats; Matthews and Harris, comedy duo; Joe and Mollie Morris, character artists; Halliday and O'Brien, comedians; Anita Clus, harp soloist; Booker and De Forrest, sketch team; Maud Detty, soubrette, and C. W. Williams, ventriloquist. The Kineopticon continues a feature.

Weber and Fields's Music Hall.

The Art of Maryland, Joseph Herbert's new burlesque, is in for a run. The vaudeville bill this week is furnished by Weber and Fields, the Russell Brothers, Ross and Fenton, Lottie Gilson, John T. Kelly, Sam Bernard, Thomas J. Ryan, Yolande Wallace, and Lillian Swain. The Animatograph, a new invention in the moving picture line, is also a feature of the bill.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The opening of the regular season took place here last week, and the event was a success in every way. The opening house was a large and representative one, everybody was in the best of humor, and applause and encores were the order of the evening.

The star of the bill was Cissy Fitzgerald, "the Dance Queen," who appeared by special arrangement with Charles Frohman. The audience was on the tiptoe of expectation when the curtains were drawn aside, revealing the pleated red curtain which was used as a setting for Chevalier's act last season. After a preliminary hubbub on the part of the orchestra, Cissy ran out from between the folds of the curtain. She was dressed in a sort of modernized 1830 gown, with innumerable yards of filmy lace around the bottom of the skirt. The dress was draped over an immense hoopskirt, and the entire garment moved with every step she took. The effect was very pretty, but, as the dances were conventional, no great enthusiasm was aroused. The second dance was done in the same dress, and then "the girl with the naughty wink" made a complete change, and appeared in a black suit of coster clothes *a la* Chevalier, and danced a few simple steps to the music of "The Old Kent Road." At this point an immense basket of flowers was handed over the footlights, and Cissy winked again and disappeared.

Eugene Stratton, the negro comedian, who is a great favorite with the London public, and who has not appeared in his native country in sixteen years, received a warm welcome on his appearance. His first song was "The Idler," in which he impersonated a very lazy nigger, who made a business of loafing. This was very well done. Then came "The Dandy Colored Coon," in which he was very successful. In makeup and movement, he was the swell Sixth Avenue nigger to the life. His last song was semi sentimental and was given a special setting. He appeared as a lovesick darky, who is singing a serenade to his dusky lady love, who is unable to join him, owing to the vigilance of her mother. The burden of his song was "Is Yer Mammy Always Wid Yer?" The chorus was repeated by a soprano with a sweet voice concealed somewhere in the wings, and the pretty air and Mr. Stratton's manner of singing brought him considerable applause. His methods are very artistic, but there is no doubt that he has become somewhat Anglicized during his long stay in England.

Joseph Phoite's pantomime company made a pronounced hit in a short piece called Mephisto. It was exceedingly well played, and the quick appearances and disappearances of the characters and the many amusing incidents kept the audience in constant good humor. Those who appeared were: Paul Barrett, Helen Michaelis, Martha Phoite, Felix Eichler, Hugo Steinbeck, Louise Frenzel, Joseph Phoite.

The three Macarte (that looks like the French of McCarty) Sisters, made a sensation with their act on the tight wire. They are very shapely girls, and all equally expert. The house was moved to great applause when the three did the "split" on the wire at the same time. Their finish was startling. Two of them hung by their legs from rings holding a wire in their teeth, while the third stood on it playing a merry air on the violin.

Lieutenant Nobel, a Scandinavian ventriloquist, presented a novel and extremely amusing act in which he imitated almost everything on earth. Kaoly, the equilibrist, did some marvelous tricks, which met with great approval. Lavater's dog orchestra proved an interesting and amusing feature. Each of M. Lavater's canine pets has learned to play a different instrument and their efforts at harmony were laughable. Griffin and Dubois introduced an eccentric comedy act, which is as good as anything in the same line ever seen here.

The Flying Jordans aroused as much enthusiasm as ever, their wonderful triple somersault and catch being greeted by cries of "Bravo!" Jean Clermont's animals were greeted as old friends and their antics met with great favor.

Anna Boyd, who was to have made her vaudeville debut, failed to appear.

The season at Koster and Bial's has started off with a boom, and the prospects of a continuance of the prosperity seems assured.

PROCTOR'S.—Cushman and Holcombe presented their revised act, and it met with the greatest approval. Miss Cushman is as cute and Mr. Holcombe as good-looking and well-dressed as ever. Miss Cushman's new song, "Hello, Daddy," made an emphatic hit, and Mr Holcombe's rendition of his own song, "I Wonder If She's Thinking of Me," with its elaborate scenic setting, brought down the house. In the song he impersonates a soldier standing by the campfire, who is thinking of his wife and boy at home. He is shot from ambush and finishes the song as he dies. A. O. Duncan, the ventriloquist, who keeps abreast of the times, provoked several demonstrations with his political jokes. Daly and Devere, the Fenton Brothers, and McBride and Gordon presented very amusing sketches in which the Irish brogue figured very prominently. Neat and clever singing and dancing turns were done by the Sisters Lane, May Montrose, the Arnold Sisters, Catherine R. Palmer, Mattie Aubrey, and Marguerite Veroni.

George H. Timmons proved an adept in harp playing, singing, and dancing. His songs were encored. Nick Adams cracked some up-to-date jokes which brought laughter. William and Lillian Mack introduced a taking musical sketch. The Pantzer Brothers and Fritz Leslie and Eddie divided the acrobatic honors. Baker and Randall danced nimbly and Arnim and Wagner sang and distributed German humor in large chunks.

HAMMERSTEIN'S OLYMPIA.—The last week of the roof-garden season closed in a blaze of glory on Sunday evening. Sousa's Band, which has been the attraction during the week, played as it never played before, and encores and applause were the order of the night. Mr. Hammerstein's wisdom in securing this great attraction, in spite of the expense, was shown by the overflowing audiences which attended the concerts every evening. The public seemed to realize that they would not have an opportunity of hearing Sousa and his men for many months to come, as the popular bandmaster is about to start on a six months' vacation in Europe, so they tried to show him by their applause and enthusiasm that they wished him a pleasant voyage and a safe return.

The programmes were changed every evening, but some of Sousa's own music was invariably introduced, to the great delight of his admirers. Oscar Hammerstein's new march, "Shenandoah," was played at every performance and made a big hit.

Rachel Walker, the Creole Nightingale, continued her great success. Her sweet voice was heard in many beautiful selections. Thomas Pryor played brilliantly on the trombone and Marie Brandis also contributed selections.

PROCTOR'S PLEASURE PALACE.—Ara, Zebra, and Vora, who are on the programme as "Premier Pyramidists," made their American debut here last week. They are very agile acrobats, and do some startling tricks. They do some clever balancing on a pyramid twelve or fifteen feet high, and also walk up and down a flight of steps in various positions. All of their apparatus is illuminated with many-colored electric lights. One of the best tricks is the turning of several somersaults on a table bordered with little lamps without breaking any of them. Their work is very brisk, and the excitement is kept up from beginning to end. Their assistant, dressed as Buttons, does some very good work in the tumbling line, but his name does not appear on the programme.

Jones and Robinson are an amusing pair of German grotesques, who do a funny act on the parallel bars. They are expert gymnasts, but always wind up their tricks with funny falls and knockabout business, which arouses great merriment in the audience.

The Brothers Horn made their reappearance and repeated their hit with their comic boxing act, which is extremely funny. They make a great mistake in introducing local gags into their sketch, as its great charm lies in the fact that it is so intensely English. Amy Clifford assisted as the flower girl and sang "He's a Masher" very well. Herr Grais's trained baboon made a big hit in his bareback specialty. The two Bostons and their trick dogs won applause for their comedy work. George H. Wood appeared as himself and without his eccentric make-up. He wore a dress suit with white kids and a crush hat. His monologue is exactly the same as it has been for months past, and it didn't seem as funny without the stuffed wig and the odd clothes in which we are accustomed to see this performer arrayed. Gertrude Mansfield made her reappearance. She has very wisely given up the singing of comic and topical songs, and gave a selection from Faust, "Comin' Through the Rye," and the march song from El Capitan. Her figure is as rounded as ever. The Le Page Sisters changed their costumes quickly and danced well.

Mlle. Gertrude Charlotta Pianka put her lions through their paces, and pretended to have narrow escapes from their claws. The baby lions attracted a great deal of attention from the children. Whitmar and Davis were very amusing in their travesty on Blue Jeans. Burns and Coakley gave a true picture of life in the South. Lea Remonde gave imitations of Maggie Cline and Chevalier, and told a couple of stories. Worth and Marshall presented a very entertaining comedy sketch. Hal James danced with a lamp on his head and tore a tidy very neatly. Annie Ott and Lulu Hahn sang and danced neatly, and Andy Amman cracked some good jokes.

The attendance throughout the week was very large, and the prospects for the season are very brilliant.

KEITH'S UNION SQUARE.—Mrs. Alice J. Shaw and her pretty twin daughters, Elsie and Ethel, made their first joint public appearance here last week, with the greatest possible public success. Their whistling solos and trios were rendered again and again, until they had to stop from shear weariness. Mrs. Shaw's whistling specialty was always a strong card, but the trio are simply irresistible, and will be sure of a long run in popular favor.

Arthur C. Sidman, who is by far the cleverest of the "jay" impersonators, held second place on the programme and kept the house convulsed with his drolleries. Mrs. Sidman lent valuable assistance. Canfield and Carleton repeated their hit in their sketch, in which good singing is mixed with extremely funny comedy work. Their encores were numerous and genuine. Dolan and Lenharr presented a brand new comedy-sketch, in which they appeared to great advantage. It is called Old Sleuth, King o' Tects. The skit abounds in good lines and business, and is equal to anything this team has done heretofore. Lucile Sturges and Eleanor Falk were rivals in the soubrette line. Each had her admirers, and both won applause.

The Rixford Brothers were marvelously agile and created no end of laughter. Dare Brothers and McDonough Brothers presented specialties in the same line. Hafford and Mantell sang well. The make-up of Ford and Lewis was fearful and wonderful. Loney, the humorist, told some really funny jokes. Dudley Prescott and Morrisey and Rich were also in the bill.

Several new and interesting views were shown on the Cinematographe, which were applauded liberally.

GRAND CENTRAL ROOF-GARDEN.—Lottie Mortimer, who has a winning personality, made a big hit with her songs, which were repeatedly encored. Harry Crandall's German humor was highly appreciated. Valeska's trapeze tricks were excellent. Alonzo Hatch's tenor voice and pictures proved popular. Others in the bill were La Belle Brookline, Max Nickel, Fisher and Carroll, the Sisters Bernard, and Osten's pictures.

TONY PASTOR'S.—Frank Bryan made a hit with his gags and songs with a political turn. Maud Nugent and Cora Routt were rivals in the singing of up-to-date songs. Both were very successful, as each of them has a very large following among the regular patrons of Pastor's. Lizzie Ramsden danced gracefully and made lightning changes of costume. The Valdares were warmly applauded for their bicycle act. Frank Moran talked amusingly on politics and other questions. Deltorelli and Glissando, and Dilks and Wade furnished combinations of fun and music. McCale and Daniels almost paralyzed each other in their funny knockabout act. The Silvers sang some songs well, with the aid of a stereopticon. Dolan and Dillon, and Daily and Hilton presented amusing comedy sketches. Fannie Fields sang and danced cleverly, and O. K. Sato did a juggling act which was funny. The Kineopticon was shown with new pictures.

STANDARD.—The big stars continued to make big hits, Loie Fuller's dances, Zelma Rawlston's catchy songs, John Ransone's political humor, Hallen and Fuller's society sketch, the singing and buck dancing of Hodges and Launchmere, and the thrilling mid-air flights of Stirk, Zeno and Anita were all warmly applauded.

The new people were the Midgeleys, who were very successful in their "kid" specialty; Sam J. Ryan, whose comedy was effective; the Vikings, who sang well, and Deets and Don, who presented a very lively, taking comedy sketch, which made a pronounced hit.

WEBER AND FIELDS'S OPENING.

Weber and Fields's Broadway Music Hall was opened on Saturday evening, September 5, and judging from the large attendance (standing room being at a premium) and the enthusiasm shown throughout the evening, these enterprising managers have another big success to add to their list.

The pretty little theatre has been entirely renovated, and presented a spick and span appearance. The programme consisted of a first-class vaudeville bill and a new burlesque called The Art of Maryland, written for the occasion by Joseph Herbert, with music by John Stromberg.

Weber and Fields received an ovation and a lot of flowers when they appeared, and they went through their pool-room act with great vim, bringing the laughs at the usual places. Lottie Gilson's reception was equally warm, and her songs were repeatedly encored. She was particularly successful with "Whisper Your Mother's Name," "Don't Give Up the Old Love For the New," and "You Are Not the Only Pebble On the Beach." Ross and Fenton, Thomas J. Ryan, and Alburtus and Bartram were very successful in their efforts at entertaining.

The burlesque proved bright, breezy, and very much up to date. It had the advantage of an exceptionally strong cast, each member of which did his level best to add to the pleasure of the spectators. John T. Kelly as the hero, Hawlin Havrick, was as funny as he usually is. Charles J. Ross of course made a hit in his imitation of Kellard as the heavy villain. Sam Bernard in a very funny make up had a walk that was a hit all by itself. His gag about the "manimicure set" brought down the house every time he introduced it. Mabel Fenton was very effective as the made-to-order star. Thomas J. Ryan, Yolande Wallace, Frankie Bailey, and the Beaumont Sisters added to the effectiveness of the piece.

The music is very catching. "My Young Man" and a song about a bantam hen being especially good. The song of the "Bewhiskered Populists," sung by Kelly; "Ignatius McFadden's Debut," and "The Hogan's Alley Kids," sung by Ryan, also made big hits. The gags were mostly of the political order and seemed to hit the taste of the audience exactly. John Stoneberg led the orchestra in splendid style and Sam Bernard deserves credit for his good stage management.

The audiences throughout the week have tested the capacity of the house, and the prospects are that the house will enjoy a season of great prosperity.

SOUSA HONORED.

John Philip Sousa, who filled a big engagement at Hammerstein's Olympia last week, was presented with a solid silver loving-cup on Sept. 4. The cup bore the following inscription:

To John Philip Sousa this loving cup is presented as a symbol of the admiration and affection of the members of his band and his loving friends.—Manhattan Beach, Sept. 4, 1896.

Would you count his admirers and compare his fame,
Like Puck, span the globe, hear its millions proclaim,
Who keep time to his numbers in march, dance and song
That his fame through his music the wide world shall prolong.

Among those present were Oscar Hammerstein, De Wolf Hopper, Ben Stevens, Charles Klein, D. Blakeley, and others.

OPERA SINGERS IN VAUDEVILLE.

The rush of the legitimate artists into the vaudevilles continues greater than ever. Last week Robert Grau arranged vaudeville dates for Anna Boyd, who will do a single turn, and William Pruette and Marie Bell, who will do a burlesque on Carmen. Another team was to have been Hubert Wilke and Annie Meyers. This, however, has been called off. Miss Meyers will appear alone, and Mr. Grau is looking for another prima donna to join forces with Mr. Wilke.

A NOVEL ACT.

Will Cummings and Edward Harnett have formed a team for the vaudevilles, and have prepared an act which is a genuine novelty. It was given a trial at Tony Pastor's on Saturday afternoon last, and the performers were highly complimented by Manager Harry Sanderson, who

said it was the best of all the acts to which he has given a trial since the house has been run on the continuous plan. The piece deals with the visit of Li Hung Chang, who is impersonated by Mr Harnett in a very lifelike way. Mr. Cummings appears as an Irishman, and their dialogue is very funny. The sketch will undoubtedly be a big hit for some weeks to come, while the public remembers the eccentricities of the Chinese Viceroy.

VAUDEVILLE JOTTINGS.

In the last issue of the *Patent Office Gazette* is a description of an invention for aerial dancing.

Edward A. Stevens, Loie Fuller's manager, will start shortly for China and Japan, to arrange for the appearance of the dancer in those countries. Elsie Adair has the advantage of being several months in advance of Miss Fuller, and the dances will lack the element of novelty when La Loie arrives there.

"Chip," the boy singer, has been prevented from appearing in this city by the Gerry Society.

Mrs. J. K. Emmet is making her first appearance in vaudeville this week at the Standard.

John D. Gilbert, for a long time connected with David Henderson's productions, is in vaudeville. He is at the Standard in this city.

Loie Fuller is preparing a new dance called "Purity."

Papinta, the myriad dancer, played at the Duquesne Theatre, Pittsburg last week, producing her dances in the same manner as at Hammerstein's Olympia during her four weeks' engagement there. She was offered an extension of her Pittsburg engagement, but had to decline, as she wished to have a little vacation, which she is spending in Mt. Clemens, Mich., this week. She opens at Hopkins's Theatre, Chicago, next Monday for two weeks, after which she returns to Hammerstein's Harlem Music Hall for four weeks.

The receipts at Koster and Bial's last week were among the largest in the history of the house.

Bessie Bonehill is playing special engagements at the principal vaudeville houses this season. She is doing this in preference to accepting a company engagement, for she finds that she is very much in demand for such work, and it permits her to select her own time and to spend a week at her Long Island home whenever she feels so inclined. She is appearing at the Schiller Theatre, Chicago, this week.

Raymond Stephens, who made a hit last season as Columbus in 1492, has gone into vaudeville, with his wife. He does a musical sketch in which popular ballads are the features. He was one of the principal members of the bill at the Bon Ton Theatre, Jersey City, last week.

The Colibris Midgets attract a great deal of attention as they promenade Broadway every day on their way to and from Olympia.

Annie St. Tel, the well known dancer, acted as pacemaker in the last relay of the transcontinental bicycle race on Tuesday last. The route was from the Battery to Governor's Island, and the journey was made on water bicycles. The tide was very strong, and Miss St. Tel was almost exhausted when the landing was reached.

Celie Ellis, formerly prima donna in the McCaull and E. E. Rice companies, will make her debut in continuous vaudeville next week at Keith's Union Square. Miss Ellis has been singing in the West for some time past with great success.

Matthews and Bulger tried their new farce-comedy, At Gay Coney Island, on the Hoboken "dog" on Aug. 29 with success.

Amy Muller is said to have made a hit with her difficult toe dance at the Empire in Atlantic City, N. J.

Mabel Stillman, "the whistling Patti," headed the bill at Electric Park, Baltimore, last week. She has made quite a hit with the residents of the Monumental City.

Bebe Riel, dancer, Mildred Connors, serio-comic, and May Arbuckle, pianist, were the attractions at the Hotel Todd Summer Garden, Saratoga Springs, last week.

Margaret Webb, soprano of the Æolian Trio, who has been very ill since Aug 8, is convalescing, but will be unable to join the trio for some time.

An artist in the act of sketching Edison's portrait and Li Hung Chang's visit are among the new views shown on the Vitascope at Proctor's two houses this week.

The Helene Sisters, who had been booked ahead for some time in the principal vaudeville theatres of the country, have canceled their dates, as they have been engaged by A. P. Ziegfeld, Jr., for A Parlor Match. They have a new sketch which is expected to make a big hit.

B. F. Keith and his friend, Jean Paul Selinger, the Boston artist, were entertained at dinner by the American Consul in Geneva, Switzerland, on Sept. 10. Mr. Keith has seen the Italian lakes, Mont Blanc and the Simplon Pass. He will remain in Switzerland, until Sept. 18. He met Henry Watterson in Geneva and they had an interesting chat.

A view of the recent wedding of the Princess Maude of Wales, taken under great difficulties, is one of the latest pictures shown at Keith's on the Cinematographe.

Alida Pervault, soprano, is singing "The Factory Girl," by Don Gruger, with great success. She will play dates this season.

Maidie Wensley, contralto, late of Cawthorn's Little Miss Nugget, is resting at her home in Richmond, Ind., preparatory to filling vaudeville engagements.

Edith Newton and Marion Chester, the two comic opera prima donnas, have decided to enter the list of vaudeville artists. They have had written for them, by a well-known newspaper man, a bright, original and up-to-date sketch, which will be produced at an early date.

Edith Hall, the soprano, has associated herself with the Pauline Markham Comedy Trio. They will do a pretty little musical sketch, taken from the French, called Follies of a Night, which is expected to make a big hit.

Weber and Fields's Vaudeville Club will begin its season at Hyde and Behman's, Brooklyn, on Sept. 21. Fields and Lewis will be the feature of the company.

The Sisters Van Dorne have been very successful of late with their new dance, "Ponce de Leon."

Lew Pangborn will be known hereafter as Lew De Hart. He has joined Richard McCollough, and the team will be known as the California Celebrated Change Artists. They impersonate J. K. Emmet, James Owen O'Connor, Wilton Lackaye, James A. Herne, Old Hoss Hoey, and others.

Miss Sakura is an adept in performing on the Koto and Sam'sen, Japanese instruments with a very sweet tone. The Koto is similar to a harp, and was invented over 1400 years ago by the Empress Zingo, who made a conquest of Korea. Miss Sakura has performed with success before the royal families of Europe and will soon be heard in some of our leading vaudeville houses.

Annie Livingston, once a well known vaudeville performer, died at Bellevue Hospital on Sept. 5. She was buried by the Actors' Fund in the Fund plot in Evergreens Cemetery on Sept. 8. The services were read by Rev. Dr. Brodnax, an Episcopal minister. Numerous floral offerings were sent by friends who knew the dead woman in her time of prosperity.

George H. Fitchett has retired from the management of Hyde and Behman's Theatre in Brooklyn, with which he has been connected from the beginning of its career. He is known to almost every vaudeville performer in the profession.

The Goldsmith Sisters, acrobatic dancers and singers, will hereafter be known as the Three Miquelor Sisters. The statement that they go with A Baggage Check company is incorrect, as they have not closed for this season.

Annabelle, the dancer, was called upon at very short notice on Saturday evening last to play the Queen of Naples and Madeline in The Merry World at the Academy of Music, Jersey City owing to the illness of Helen Du Carte, the prima donna. Annabelle acquitted herself with great credit, and will undoubtedly continue to appear in these roles during the season, besides doing her transformation dances for which she was especially engaged.

The effects and apparatus of the European performers engaged for Olympia were removed from the Custom House warehouse last week and taken to Olympia. It took two big vans, drawn by six and eight horses, to carry the things used by the Colibris midgets and the flying ballet. Following the vans were two tiny elephants, one small donkey, and five very little Japanese ponies. The procession attracted a great deal of attention as it passed through the streets.

Ida Fuller's Vaudevilles, under the management of Steve T. King, opened a week's engagement to a full house at the Star Theatre, Buffalo, Sept. 7. Every member of the company made a hit.

David Barton and Edith Hughes were married on the stage of Miner's Eighth Avenue Theatre on Thursday evening last.

John Vidocq, a vaudeville performer, died at Cleveland, O., on Aug. 28, and his body was buried last Sunday in the Elks' Rest, at Evergreen Cemetery. Among the professionals at the grave were Charles Foreman, Tom Martin, John Hogan, Milt G. Barlow, J. J. Spies, William Elwood, Major John Burke, and Ed Snader.

A young fox terrier belonging to Sadie Cushman fell down a flight of stairs one day last week and was killed.

Billy Emerson has recovered his health, and will be a member of Proctor's traveling company.

Jesse Williams has been engaged as musical director of Proctor's Big Novelty Company, which begins its season next week in Philadelphia.

Ben La Dell (Charles Liddell), a well-known acrobat, died in Toronto on Sept. 6. His death resulted from a fall while performing on Sept. 4. He was a native of Boston, to which city his body was taken for interment.

Jennie Yeamans is appearing at the Empire Music Hall, Detroit, Mich., this week, where her specialties have been received with favor.

Anna Held, accompanied by her mamma, her maid and Ted Marks, sailed from Europe on Wednesday last. She will appear in A Parlor Match next Monday at the Herald Square.

A fight took place at Greenville, Ill., on Sept. 3 between the employes of La Pearl's Circus and a gang of roughs. Two of the circus men were mortally wounded and a number on either side were injured.

G. W. Reynolds, well-known as a backer of circus enterprises, who died recently, left an estate valued at $100,000.

Sharp and Flatt were the subjects of a very complimentary notice in a recent issue of the Chicago *Record*.

James Hyde and Alfred Aarons, of Hammerstein's Olympia, will bring a number of well-known vaudeville performers down to the Tombs Prison on Friday afternoon, who will give an entertainment to lighten the gloom of the prisoners.

Ada Lane, of the Lane Sisters, was unable to appear at Proctor's last week, owing to the breaking of her collar bone at Bergen Beach during the week previous.

The Trocadero Music Hall, in Twenty-third street, was reopened on Saturday evening last under the management of J. H. Dalton.

The big vaudeville performance which was to have taken place at the Casino on the evening of Labor Day, did not come off, owing to the failure of the orchestra to appear. Several hundred dollars were returned at the box office.

Joseph Herbert has finished a new burlesque which will follow The Art of Maryland at Weber and Fields's Broadway Music Hall. It is called The Geeser and is a respectful travesty on The Geisha, now running at Daly's.

Cissy Fitzgerald has shelved her 1830 hoopskirts, and is now doing the dances at Koster and Bial's which made her prominent in A Gaiety Girl.

Mrs. Shaw's twin daughters were prevented from appearing at Keith's one evening last week by the Gerry Society, as Mrs. Shaw had neglected to secure a permit. She procured it on Tuesday, and the clever little girls appeared as usual until the end of the week.

Weber and Fields will give $100 for the best suggestion for the suppression of the ticket speculators who have bothered them ever since the opening of their Broadway Music Hall.

A monster benefit for the family of the late J. W. Kelly will be given at the Boston Theatre on Sunday evening, Sept. 27. Some very prominent performers have volunteered.

The Sisters Nichols, who were in the opening bill at the Standard, were compelled to cancel their engagement there on account of the opening of Ida Fuller's Vaudevilles, of which they are prominent members.

The Mahr Sisters have filled a number of successful engagements since they appeared at Hammerstein's Olympia.

Ike Rose, business manager of Gus Hill's Vanity Fair Company, gave an entertainment to the inmates of Blooming ale Asylum on Friday last at which the following artists appeared: Lena La Courier, Leonard and Bernard, Emma Carus, and Major Doyle of Gus Hill's forces; Fields and Lewis of the Vaudeville Club, and the Baggessens of Sam Devere's company.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins's Theatre: Following is bill week of 13: Edison's Vitascope, Acme Four, McAvoy and May, Almont and Dumont, Ray L. Royce, May Estelle Belmont, Hickey and Cole, Ted Breton, and others. The Plunger is presented by the stock co. Masonic Temple Roof-Garden, week of Sept. 13: Bill includes Josephine Sabel, Zelma Rawlston, George Evans, Carr and Jordan, Monarch Trio, Querita, Ben Mowatt Three, and Gotham City Quartette. Schiller: The season here opens Monday with Lumiere's Cinematographe, Bessie Bonehill, Hengler Sisters, Alice J. Shaw and twin daughters, Stirk, Zeno and Anita, Deltorelli Brothers, Smith and Campbell Adelina Rosttino, Will E. Bates, and Sherman. Chicago Opera House: For the week of 14: Barney Pagan, Henrietta Byron, Unthan, Smith and Fuller, Macart's Dogs and Monkeys, the Zorelia Family, Roberts and Allen, Madame Yucca, Louis Fialkowski, Wills and Burton, Zanello, Barnes and Sisson, Albert Hawthorn, the Mannings, and Morris and Goodwin. Olympic: Tony Pastor's company is here and includes: Tony Pastor, Rogers Brothers, Lew Dockstader, Clifford and Huth, Maud Raymond, the Three Bouffons, Lawrence and Harrington, Lizzie Ramsden, the Donivans, George Austin, Barr and Evans, Arthur Deacon, Castellat and Hall, James McDuff, and Dyer and Howard. The Royal: This house has Guibal and Ortiz, Hilda Thomas and Frank Barry, Annie Suits, Mexican Troubadours, Mlle. Norma, Scott and Wilson, John W. Early, Mlle. Dorian, Mlle Lucia Marzand and the Aerial Ballet. Ferris Wheel Park: This week's company includes the Rays, the Gotham City Quartette, the Ryders, Estelle Wood, Minnie Bland, Frank Hammond and others.

The J. W. Kelly testimonial takes place at the Columbia on Sept. 17. The bill includes Tony Pastor, Lew Dockstader, Bessie Bonehill, Hengler Sisters, Alice J. Shaw and twin daughters, Josephine Sabel, Mary Marble, Clarisse Agnew, the Donavans, Harry Gilfoil, Felix and Cain, Arthur K. Deacon, Louise Willis, Carr and Jordan, Gotham City Quartette, Gus Pixley, Herbert Cawthorn, the Rays, George Evans, Almont and Lamont, McAvoy and May, Sierra Nevada Farrington, Mays and Hunter, and Professor Doehne's Orchestra.

HARRY EARL.

BOSTON, MASS.—At Keith's the bill this week includes the Cinematographe, the Living Pictures, the Phoite-Pinaud Troupe, Ruby Brooks, Watson and Hutchings, Eddie Leslie, Mlle. Esme, M. Leon, Imogene Comer, the Sidmans, the Metropolitan Three, Vanola, Major Doyle, Waterbury Brothers and Kenna, Nellie V. Parker, the Le Page Sisters, Whitelaw and Stewart, and Healy and Saunders. In addition to the Private Secretary at the Grand Opera House, specialty performances are given by Elvarette, the Manhattan Comedy Four, Frank Bryan, the Allyns, and O. K. Sato.

Gus Hill's Novelties are at the Howard this week. The house olio includes a new set of living pictures, Caron and Herbert, Sadie Cushman and Herbert Holcombe, Pop Carr and Andy McLeod, Belle Verna, Kittie Bingham, William De Boe, Mabel Stanley, Dick Leggett, and Will White.

Incog is the play at the Grand Theatre this week, and in addition the vaudeville performance is given by Bartlett and May, Crane Brothers, Eleanora Gavini, Tony Barker, Prince Satsuma, Ince and Brennan, the Holbrooks, Howard Clifton, Dolly E. Howe, and John Max.

E. F. Rush's Excelsior co. has removed from the Howard to the Lyceum this week, and promises to repeat its success.

At the Trocadero, continuous performances were inaugurated to-day. The May Russell co. was the chief attraction, presenting Ida Siddons, Omene, Mlle. Turnour, the Macks, Kleins and Cole, Williams and Hatch, and others.

The vaudeville bill at Austin and Stone's this week introduces Price and Steele, the Royale Troupe, Baisly and Simonds, Smith and Porter, Joe Cannon, Sheehan and Lacy, Marlow and Plunkett, Love and Mitchell, Marie Lowell, Meeker and Mack, Alice De Rabian, Harry Barremore, the Duval Sisters, and Brock and Willis.

JAMES HARRIS.

SAN FRANCISCO, CAL.—The Orpheum bus ness week ending 6 was not as good as usual. Week 7 opened to big business. Terry and Elmer, Bellman and Moore, Ferguson and Mack, Vassar Quartette and Marguerite Ferguson were among the new attractions. Marguerite Ferguson, the contortionist, is the best new feature. The Vassar Quartette is also good. Blanche Chapman, Jas. A. Sturges, Cora Macy, and Josie Intropodi received great applause. Lydia Yeamans Titus and Albani continue great favorites. The Chutes still have the Japs and the Casino is doing a good business.

JERSEY CITY, N. J.—A strong bill has drawn big houses to the Bon Ton Theatre, and the auditors go away with nothing but words of praise for management and performers. Opening 7-12 were the De Forests, the whirlwind dancers, who are astounding; Raymond Stephens sings excellent tenor solos, and is assisted by his wife; Will H. Sloan does a funny tramp act; Sanford and Lee in a Dutch and Irish act are good; C. W. Williams is a ventriloquist of ability, and has made a hit; Sherman and Morisey do a funny burlesque trapeze act; the Bernards in a sketch; Eddie Horan, black-face comedian; May Young, serio-comic; Warshauer and Mignon, sketch.

Harry Booker, of this city, and Charley De Forrest have joined hands to play the varieties. Mr. Booker managed the Stowaway co. for two seasons, and lately has been with Davis and Keogh. Some years ago he was a member of the firm, Canfield and Booker, song and dance. Mr. De Forrest is a comedian, and a favorite at the Bon Ton Theatre here.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Twentieth Century Sports gave an excellent variety entertainment at the Westminster 7-12 and did splendid business. A one-act comedy, entitled O'Hoolihan'. Reception, preceded the olio, which was opened by Frank M. Forrest, vocalist; Joe Kelly and Alice St. Clare introduced buck and wing dancing; Hart and Williams did their act, Get Away from Him, and Ada Downie proved herself an entertaining comedienne; E. B. and Rolla White did a boxing and bag punching act, and the Sisters Urline sang a number of songs. The performance closed with a burlesque by Lew H. Carroll, called The Tally-Ho Tabasco Club," presented by Ada Downie and the members of the co. London Gaiety Girls 14-19.

H. C. RIPLEY.

DES MOINES, IA.—Observatory Roof-Garden (G. J. Patek, manager): Business week of Aug. 31-5 was good. New people 7-11 are: Wilson and Massony, Ammons and Clerise, Charles Lord Barney, Evans and Dances, and others.——Wonderland Museum and Bijou Theatre (W. W. Moore, manager): The Wonderland was opened 7 to good business. The people are Fred Howe, Hopper and Starr, Montaluns, Dyers, Hinard, and Bobby Bryand.——Notes: Sam Garber, formerly advance for Gleason, the horse trainer, closed at Winnipeg, Man., 1, and has signed with W. W. Moore as treasurer at the Wonderland.—Percy Bradford, formerly musical director at the Roof-Garden, has accepted a similar position at Wonderland Museum.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business during the past week has been excellent, with Biondi in his lightning changes as the feature of the performance. Fresh faces 7: Herr Techow and his trained cats, Four Nelson Sisters, Edward M. Favor and Edith Sinclair, Mildred and Sidney Howard De Gray, Mullen Sisters, and Prof. F. A. Maginel.

CINCINNATI, O.—The Fountain Square opened its Fall season 6 with Milt Gottbold's Gigantic Gathering of Carefully Chosen Celebrities. The audiences were good at both performances, and the show very good. The programme comprises Walton and Mayon, grotesque comedians; Havens and Andrews in The Irish Senator; Dolly Theobald, "the Baby;" Miss Myers; Matzu Matzuma, the Japanese wire-walker; the Electric Quartette; the Angela Sisters; Clayton, Jasper and Jenkins, the comedy trio, and the whole concluding with the operetta-burlesque, Little Mother Goose, or the Golden Egg.—The regular visit of Sam T. Jack's Creoles to People's was made 6-12. The co. is always

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"Mr. Frank Gardiner appeared as Sidney Topp, the foppish, delicately-attired, sweet-voiced dandy. Mr. Gardiner is a comedian of no mean ability, and won great honors for himself last night."—New Orleans Daily Item, Sept. 7, 1896.

"Frank Gardiner as Sidney Topp is unique in his specialty. He is thoroughly up to date. His dancing was particularly enjoyed and heartily applauded."—Times-Democrat, New Orleans, Sept. 7, 1896.

"Frank Gardiner played the difficult role of the English dude to perfection. His songs were witty and his acting good."—The Telegram, New Orleans, Sept. 7, 1896.

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HERBERT CAWTHORN,

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welcomed at "the home of vaudeville." The first act of Pinafore was well received, then followed the specialties. They were Black Carl, the Golden Gate Quartette, The Harem, an operatic sketch; Grundy and Murray, Billy McClain and Mlle. Cordelia, and Silverman, the musician.

SAN FRANCISCO, CAL.—The novelty of the week is at the Orpheum, in the opening of Gustav Walter's German wein-stube in a hall adjoining the Orpheum. It is stocked with a cellar full of imported wines, Mr. Walter claiming to have made the largest private importation of wines that has ever been brought to this country in one consignment. The opening was a big success. The decorations on the walls are very amusing. They are said to be reproductions of inscriptions that are in an old wein-stube Mr. Walter used to frequent in his young days in the old country. Opening week 31 contains some new names, with some strong ones that were on the bill last week. The hits were made by Filson and Errol, in their original comedy creation Women vs. Men. Lydia Yeamans Titus, assisted by her husband, is with us again, and received a big send-off. Herr Techow with his cats and the Four Nelson Sisters still continue to command applause. Mildred and Sidney de Grey are also favorites, and Edward M. Favor and Edith Sinclair on some nights get more applause than anything on the bill. Aug. 29 was the last night of Biondi, who received a big reception each night. Friday, Aug. 28, Biondi was presented with a gold medal by the Italian colony of San Francisco, with a suitable inscription. Albini made the presentation in a neat speech.

BUFFALO, N. Y.—Under the management of Michael Shea, the Court Street Theatre opened its season 7. Ed. F. Rush's White Crook was the attraction. The theatre was gaily decorated in honor of its opening under new management. The co. is a good one, and the performance given pleased large audiences during the week. More than once the S. R. O. sign appeared. A very attractive programme was presented at Gibb's Music Hall, week of 7. Standing room only greeted the Sisters D'Amour, sprightly French dancers and singers. Nellie Burt, Myrtle Tressider, Zella Clayton, and Maggie Bennett made hits.

PATERSON, N. J.—Bijou Theatre (Benj. Leavitt, manager): Good audiences, week of 7, with The Gilded World Burlesque co., including the usual number of clever artists, together with a bevy of females elegantly costumed. The scenery is good and adds greatly to the success of the performance. The Big Sensation co., 14. Joseph O. Zeitle will continue to handle the funds of The New Night Owls co. this season. Manager Rider evidently appreciates the services he rendered last season.

ROCHESTER, N. Y.—Lyceum Theatre (A. E. Wolff, manager): Ada Fuller and her vaudeville co. 14-16 ——— Wonderland Theatre (J. H. Moore, manager): Business excellent 7-12. Alice Raymond, cornetist; Negresen and Florentina, Venetian serenaders; Moore and Stanley, musical comedians; the Garrisons, sketch artists; the Home Four, Lina May Crems, and Jack and Rosa Burke, athletes, all performed well.

ST. PAUL, MINN.—Central Garden Theatre week of 7: The co. presented attractive specialties, opening to good business. Entertainers: Winnie Adams, Bessie King, Polly O'Niel, Marion Atwood, Nellie Houlihan, Harry Osgood, Harry Howard, Prince Paul O'Brien.

At Straka's Tivoli Concert Pavilion week of 7 the Straka Ladies' Orchestra presented an attractive musical programme. Miss Mabelle, the serio-comic vocalist, took well in her specialties. Opened to good business.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli manager): Latto and Delo, Ada Jones, Fry and Fields, Sol Stone, Marshall and Nelson, Charley Jerome and Clara Bell, Swan and Bambard, Esme and Leon, and Haines and Pettengill 7-12; business good.

INDIANAPOLIS, IND.—Empire Theatre (James Pennessy, manager) opened for season with the Roof-Garden Vaudeville co. Matinee daily. The performance is well received.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor, manager): London Gaiety Girls 3-5 had fair audiences. The Chappelle Sisters do a clever act and Alex. W. Wilson, Alicoate and Wild, Alexander and Watson, Vernelle, and James Dooling made hits.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): South Before the War 7-12; good houses. Rentz-Santley 14-19. Hyde's Comedians 21-26.

NEWBURGH, N. Y.—(Strong and Louvern, managers): Smith and Regan and the Allens, Joe and Eva, are doing big business 7-12. Week of 14-19 Newburg's favorites, Nolan and McShane, return. Also Forepaugh's aerial co. Next season the park will be enlarged, and Nolan and McShane will take charge of the performance.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Season opened 7 with Short and Edwards, Madge Mack, William de Boe, Mabel Stanley, Sylvester Russel, Charles Phillips, and Susie Layton.

GRAND RAPIDS, MICH.—Smith's (J. W. Smith, manager): The visitors to the State Fair are attracted by Nillson's Aerial Ballet, which is the principal feature. The bill also includes Ellie Pearl, Boyd and Williams, Three Ray Sisters, Inez McCloskey, and Diana in her beautiful dances.

ITEMS FROM RINGLING BROS.' SHOWS.

INDIANAPOLIS, Ind., Sept. 6.

We made the jump from Danville Saturday night, Aug. 29, to Pittsfield, 189 miles, over the Wabash Railroad, arriving in Pittsfield at 2 P. M. Sunday. Pittsfield is an inland town of 4000 inhabitants. To reach it you have to take a branch road. The branch is only six miles long with a single track, and a very little track room around the station, so our friend Bob Taylor had his troubles unloading. Our four long trains take lots of track room, so they had to unload our trains and then send them back to the junction, which accounted for our late arrival in town. In the evening the F. F. F's. (Fun-Friendship-Faith) held a business meeting in the large banquet hall of the Pittsfield House. After the regular business was over they put Fred Barth through the mystries of the order, and he proved such a good candidate that he was elected treasurer. Jim West, Art DaComa, and Spence Alexander going on his bonds. From good authority I hear that they had a very pleasant evening, and about midnight all the brothers were looking for "more light." They have decided to hold a big banquet in Indianapolis this Sunday evening, to which your correspondent is an invited guest, on account of being the correspondent of the NEW YORK DRAMATIC MIRROR, of which you will hear later. Monday morning every one was up early, it being a lovely clear morning, but as early as we were, the country people were away ahead of us, and you could see teams coming in from all directions for miles around, and long before parade time the public square, stores and streets were packed with human beings, and still they came. It was nearly impossible for the parade to get through the streets, the crowds following the parade to the lot to witness the side-show, which did a tremendous business. As for an afternoon house it was something I won't forget; every seat was filled, and extras down all around; it was a great crowd, and a jolly one. A big part of the large audience remained for the concert. This is the fifth time the Ringling Brothers have played Pittsfield, always to big business, but this was the largest business ever done by any show. At night we played to a fine and a delighted audience, the brothers' acts of the Landauer Brothers, Picaro Brothers, and the three Prevosts coming in for great applause. Tuesday was another fine day; we showed at Jacksonville to a well-filled tent in the afternoon. Willie De Mott receiving big applause for his wonderful trick riding. Rose Royer and Jessie Leon please the audiences greatly by their clever work on the tight wire. These ladies certainly wear some of the handsomest dresses ever seen in any circus ring. In the evening George Ganwieler's big band played several new selections, which were a hit with the large audience. Our troupe of funny clowns kept them in a roar nearly all the evening. Joe Le Fleur has bought a very handsome Hungarian opal ring. Joe doesn't believe that the stone is unlucky, for his act is one of the big hits of the world's greatest. During the evening the dressing room committee of thirteen put up a notice to the effect that all straw hats with the show must be shot by the 14th, as everything must be kept up to date with the World's Greatest. Wednesday we played Jerseyville, Ill. The name makes one think very much of that little village (New York) across from Hoboken, N. J., where all the profession like to get to. Wednesday was the hottest day we have had in some time, yet our business was up to the high point, everyone going away well satisfied. The afternoon concert was a corker, and Sim Williams and his new partner, Guy Hackney, catching on big with their clever singing and dancing then; Happy Jack (Snelling) has started a round again with his red and blue paint pots and everything about the World's Greatest looks as bright and clean as if it had just started from winter quarters. Martin Lowondo, Jr., the Brazilian trick horseback rider, joined us here for the balance of the season. The Ringlings certainly intend having all the best riders in the business under their management. What show can produce in the ring riders equal to Willie De Mott, Mike and John Rooney, Dan Leon, Benton Hughes, and Martino Lowando, Jr.? Mrs. Harrison had the misfortune to lose a handsome diamond ring valued at $200 during the day on the lot. (This is no actress advertising scheme.) Carlinville was our Thursday stand, and when we awoke it was raining, but as this part of the country has had very little rain for some time it was welcome, as it laid the dust, which was four to six inches deep. The rain stopped before parade time, and by the time we got down town the country people were there by the thousand and we had a big day's business all around. The town of Carlinville is noted for its handsome courthouse, which cost the county over $1,000,000 and nearly bankrupted the county of Macoupin. Friday we played the capital of Illinois (Springfield). It was a lovely, cool day; the streets and public square were packed to witness the Ringlings parade, as it was the first appearance of the World's Greatest in that city. We received a royal welcome as we passed through the streets. We played to a well-filled tent in the afternoon, the large audience giving the different acts and features rounds of applause. The *Evening News* said: The Ringling Brothers have undoubtedly done more to elevate and civilize the circus business than any other organization; their business methods are modern; their show is a new era show of great magnitude." Here James R. Adams and wife were invited to supper by Landlord Block of the Palace Hotel, Mr. Block being an old-time friend of Geo. H. Adams, the famous clown, who is Jim's big brother. Mr. Will Block, manager of The Heart of Maryland, is a son of Landlord Block, and he will be pleased to see any of the profession the coming season. I can assure them they will receive royal treatment. At night we played to a very large and appreciative audience, in spite of a cold, drizzling rain, which started about half-past seven o'clock. Mlle. Irvin made a big hit; in fact the whole performance was a great success. Decatur was our Saturday town, and we played on the Fair ground, which gave us a long haul to town for our parade. Yet, in spite of the great distance to the show grounds, our business was very large, and our initial appearance in Decatur proved to be a most successful one. All the evening papers spoke in the highest terms of the show. While here, James R. Adams received contracts from Manager Coyle, of A Night at the Circus co., for the coming theatrical season, so he closes 12, going direct to New York to rest for a few weeks before opening his Winter engagement. Mrs. A. goes with him. He tells me he is engaged to play the comedy hey part of Dixey Weed, also to clown the riding act of Josie Ashton, now with the Barnum Show. He is also to do his celebrated stilt act, for which he is noted the world over. All the boys are planning for a large time here to-day, of which I will tell you in my next.

FOB.

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

LEBS: Frostburg, Md., Sept. 15, Mount Savage 16, Cumberland 17-19.

NEW EUROPEAN: Pikesville, Tenn., Sept 15, Dunlap 16, Witherell 17, Jasper 18, South Pittsburg 19, Chattanooga 21.

SHOAT AND QUINLAN: Girardeau, Ill., Sept. 15, 16.

WALTER L. MAIN: Hoboken, N. J., Sept. 15, Orange 16, Bethlehem, Pa., 21, Phoenixville 22, Chester 23, Havre de Grace, Md., 24, Alexandria, Va., 25, Fredericksburg 26.

MISCELLANEOUS.

DAY (Hypnotist; Fred. A. J. Denwick, mgr.): Dubois, Pa., Sept. 15, 16, Punxtawney 21-26.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Butte, Mont., Sept. 14-19, Great Falls 21-23, Helena 24-26.

ELIASON (magician; W. W. Tillotson, mgr.): New Orleans, La., Sept 14-19, Meridian Miss., 21, 22, Pensacola, Fla., 23, 24, Montgomery, Ala., 25, 26.

FLINTS (hypnotists; L. J. Meacham mgr.): Wheeling, W. Va., Sept. 14-19, Stillwater, Minn., 21-26.

GUS LAMBRIGGER: Manchester, Ia., Sept. 14-19.

LEEDS (Hypnotist; J. C. Davis, mgr.): Pittsburg, Pa., Sept. 26.

MASON FAMILY: North Leeds, Me., Sept. 15, Litchfield 16, S. Gardiner 17, Manchester 18, N. Vasselboro 19.

PAINES' LAST DAYS OF POMPEII: Columbus, O., Sept. 15, Piqua 16, Marion 17, Mansfield 18, Sandusky 19, Toledo 21-26.

THE LEBS (Hypnotists, Thos. F. Adkin, mgr.): Peekskill, N. Y., Sept. 14-19, Atlanta, Ga., 23 Oct. 3.

THE SAGES (A. B. McDole, mgr.): Lancaster, Pa., Sept. 14-19, Pottstown 21-26, Bethlehem 28-Oct. 3.

ZEKO: Alder Creek, N. Y., Sept. 15, 16, Remsen 17, Toronto 18, 19.

VAUDEVILLE.

The Chicago Chronicle, Chicago, Aug. 31, 1896.

JOHN D. GILBERT'S HIT!

Last night John D. Gilbert made a new political speech, in a parody vein, of course, which is the best thing of the sort he has ever done. The poem about Bill Bryan of the Platte was funny enough, but he discounts it with a stump speech, in which he is orator and audience by turns. He does not say that he has taken the Boy Orator as his model, but justice to the illustrious original demands that it should be explained that Mr. Bryan has supplied Mr. Gilbert with his ammunition. It is one of the unfortunate conditions of the variety performance that they cannot protect their property, that other artists in the same line will steal their thunder. Mr. Gilbert has undoubtedly flinched the pith of this oration from one of the populist candidate's recent efforts. It is full of taffy for the farmer and the workingman; it boasts no logic whatever. Lombard Street, and Wall Street, and, as Mr. Gilbert says, not to mention Halsted Street, are lambasted. There is a great deal about the blood of the workingman, and a beautful peroration, in which the only distinguishable words are, "The American eagle."

But Mr. Gilbert's impersonation of the audience is funnier than the speech. He shouts a sentence or two about the wicked capitalist and he shows how the auditors go wild over the sounding phrases; he gets off a sample of populistic jargon and which means absolutely nothing and then we have the audience bewildered, but still enthusiastic, declaring that they never saw the silver question in that light before. The real audience last night at the Masonic Roof-Garden laughed and applauded till it was tired. It was such good-natured raillery, too, that the craziest silverite could hardly keep a straight face.

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Robert Drouet made an impression that appealed to the critical and the uncritical, acting Captain Ford with the proper eye to theatrical situation.—*Philadelphia Ledger, Sept. 8, 1896.*

Mr. Drouet gave an interpolation to a difficult and exacting role that was well sustained and consistent throughout. He is destined to become a great favorite; was compelled to respond to friendly recalls.—*Philadelphia North American, Sept. 7, 1896.*

Mr. Drouet proved to be a leading man of superior calibre.—*The Family Call.*

Mr. Drouet, the leading man, is a handsome young actor, with good carriage, and that rare quality of restraint without stiffness.—*Evening Telegraph.*

Mr. Drouet played Captain Ford with distinction. He is a leading man of fine presence, possessing a good voice and exercising admirable restraint of natural force.—*Philadelphia Press, Sept. 7, 1896.*

Mr. Drouet enacted his role with noteworthy dramatic spirit, never exaggerating to secure a stirring effect.—*Philadelphia Record.*

Mr. Drouet as Captain Ford was most effective. He has a manly bearing and forcible delivery. In his quiet passages he showed his ability to touch lightly the role assigned him, while in the scenes requiring greater efforts he displayed a wonderful depth of feeling. He was called upon to make a speech, which he did in an unobtrusive manner.—*Philadelphia Item.*

Mr. Drouet was compelled to make a speech.—*Daily News.*

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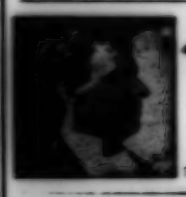

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